Schmitt

# PROGRESSIVE EXCERCISES

*Containing a variety of Excercises, for the purpose of imparting the greatest possible independence and uniformity of action to the fingers, and at the same time enabling the pupil to reach that precision and velocity of execution so indispensable to the accomplished Pianist.*

COMPOSED FOR THE PIANO BY

# ALOISE SCHMITT.

8½ *N°1.* *Op. 16* *N°2 Progressive Ex. $1.50 net.*

*Philadelphia* LEE & WALKER *722 Chesnut St.*
E. McCarthy

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## PREFACE.

The practice of Five Finger Exercises, or in other words, of Passages in one fixed position of the hands, has been found so highly useful and indispensable, not only to Beginners, but to advanced Pupils, as a means of forming a true and graceful Position of the Hands and Arms, and of securing facility, Independence, and equality in the action of the fingers, that such Exercises are now placed before their Pupils by all eminent Professors throughout Europe.

Many celebrated Pianists have introduced Studies of this sort into their Elementary Publications: as CZERNY, in his unrivalled "Piano-forte School," HERZ, BERTINI, HUNTEN, and KALKBRNNER, in their "Methods" &c, &c. Such a host of concurrent testimonies in favor of this peculiar kind of Studies, cannot fail to convince the most sceptical of their paramount importance in Piano-forte playing.

The following collection of Five Finger Exercises will perhaps be found more ingenious, diversified, and complete, than any other yet published.

Each Exercise must be played over ten or fifteen times without stopping; omitting the Crotchet which generally terminates each Exercise, till the last repetition.

These Exercises should first be practised with the Right hand alone; then with the Left alone; and lastly, when the Pupil has acquired cosiderable volubility of finger, with both hands together.

Numbers 1 to 33 contain Exercises on Single notes only.

Nos. 34 to 64 are Exercises requiring One note to be constantly held down. Such Exercises have been called the Stocks: they are very useful for ensuring Independence to the fingers.

Nos. 65 to 118 require two or three notes to be constantly kept down.

Nos. 119 to 127 are Exercises on Thirds.

Nos. 128 to 169 contain Exercises on double notes, with One or more notes constantly kept down.

All the preceding Exercises are confined to One Position of the hands, and to the five notes C, D, E, F, G.

Nos. 170 to 213 are Five Finger Exercises, which by the gradual Tranposition of the hands are made to ascend or descend throughout the entire Key-board.

J. A. HAMILTON.

Author of the Musical Catechisms, Dictionaries &c.

N.B. The first Exercises will be found most useful in forming the hand of the young Student; but, to render them really valuable, they must be practised without the least motion of the hand.

Each Exercise should be commenced very slowly; and as the fingers gather strength and freedom, the rapidity should gradually increase.

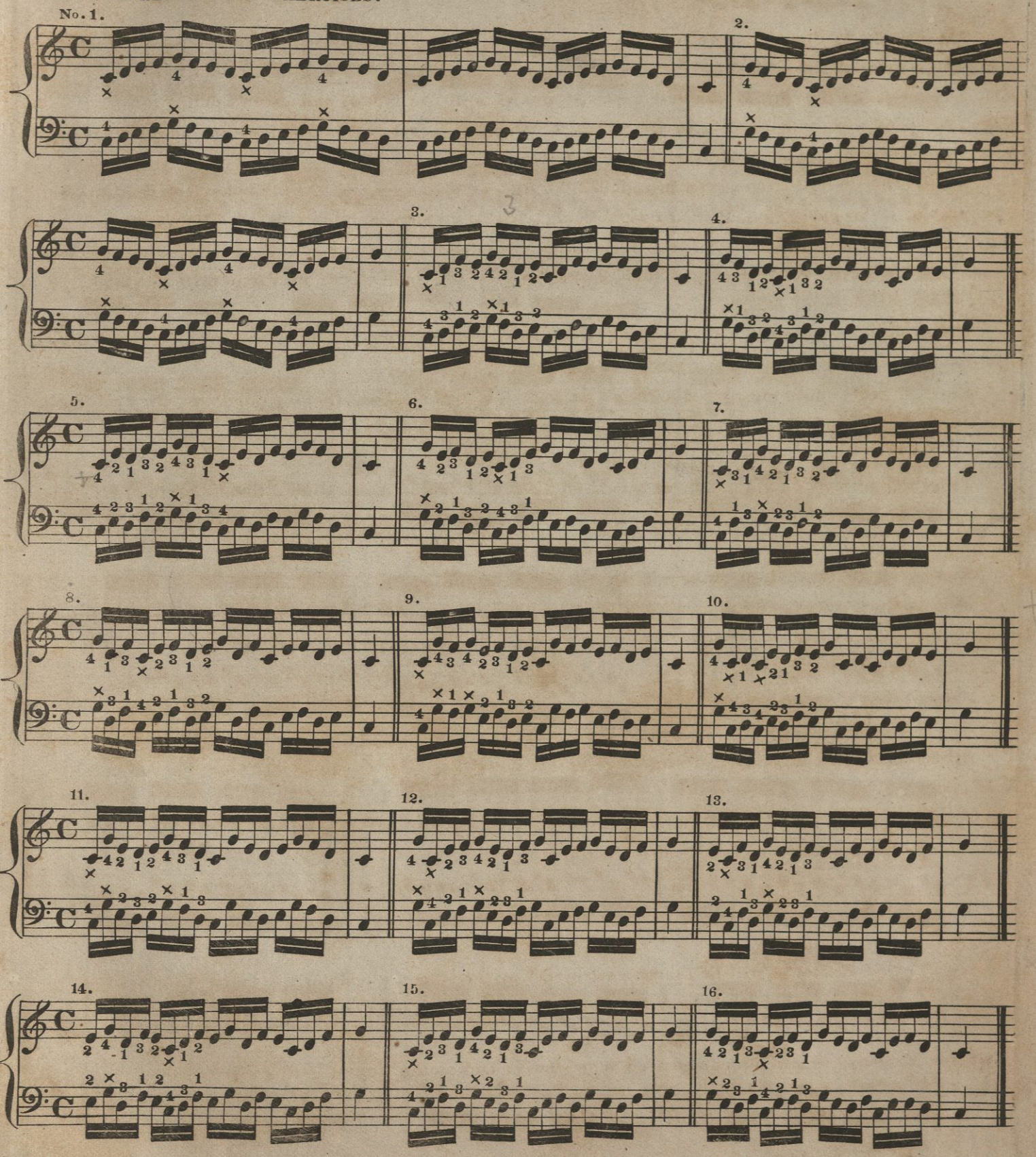
# PROGRESSIVE EXERCISES

Composed by

Aloise Schmitt.

## Nº 1. PREPARATIVE EXERCISES.

No. 1.



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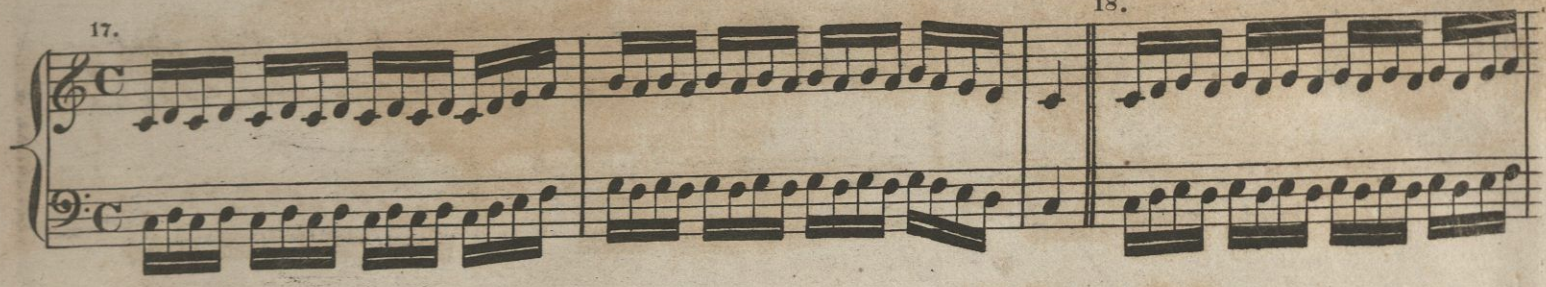

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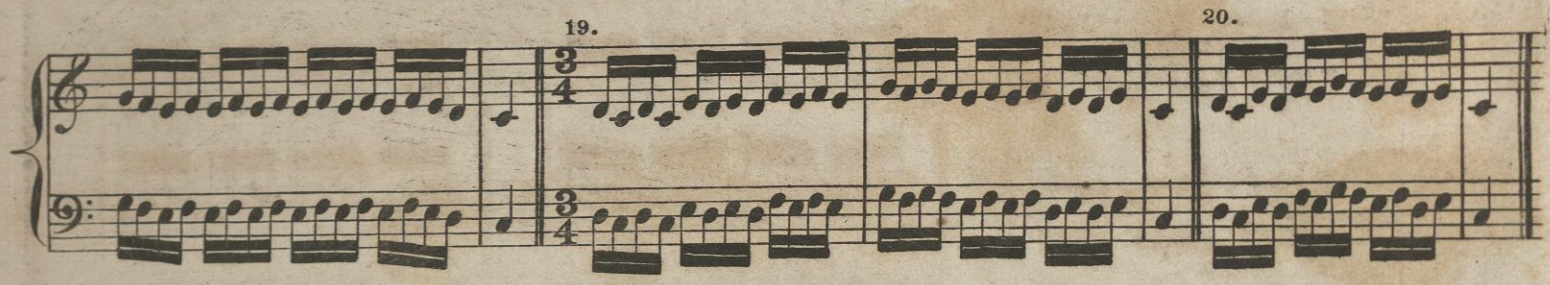

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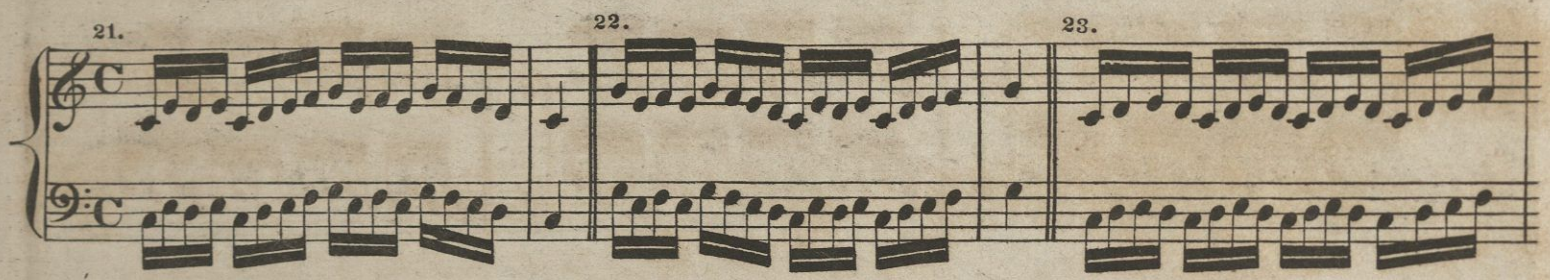

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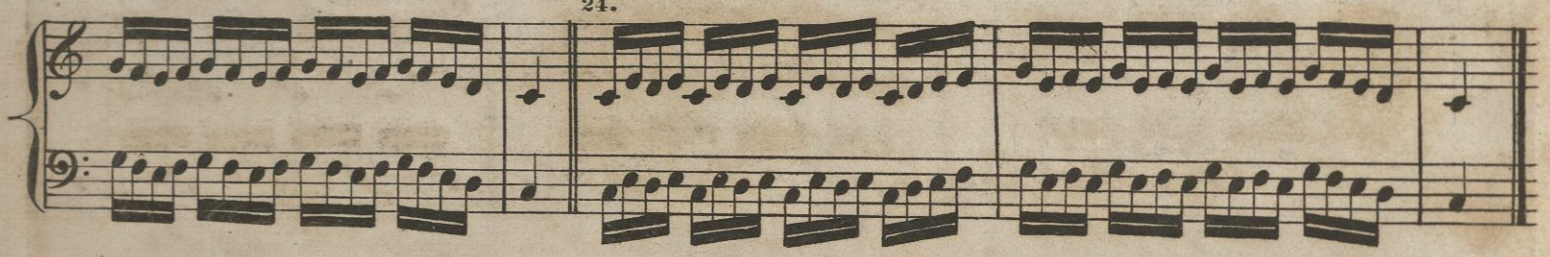

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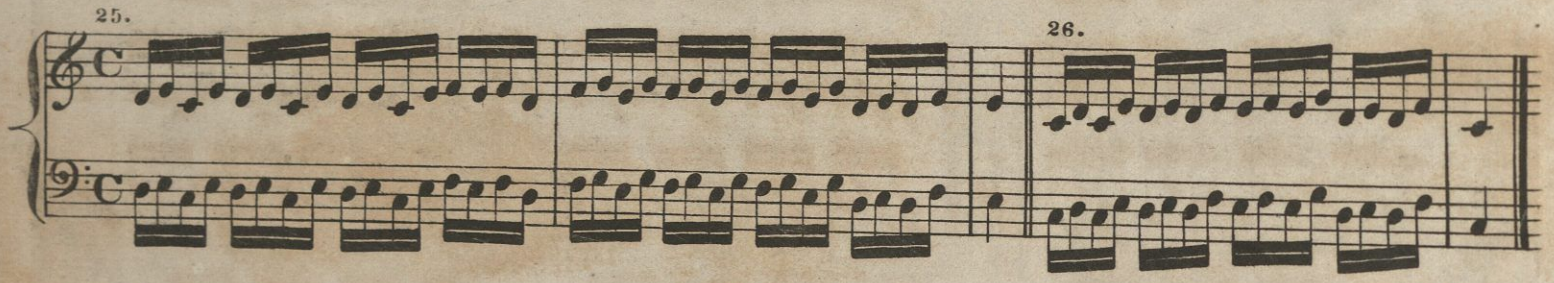

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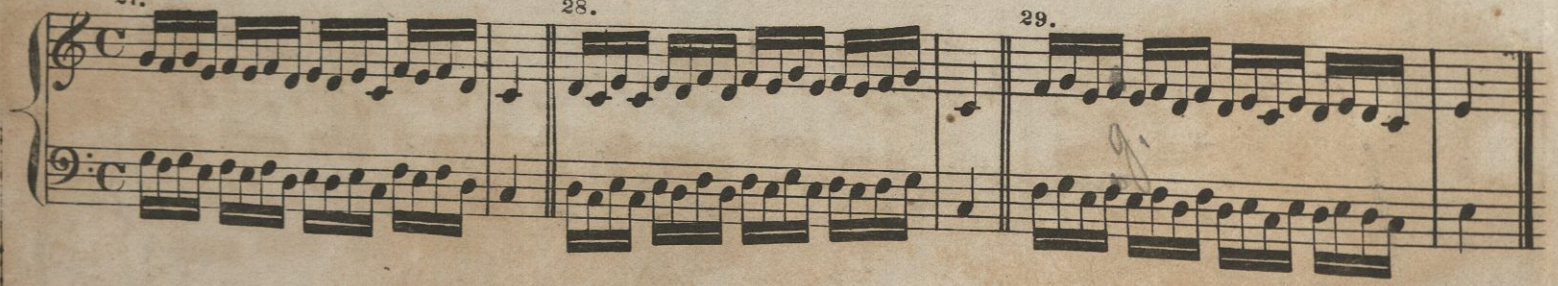

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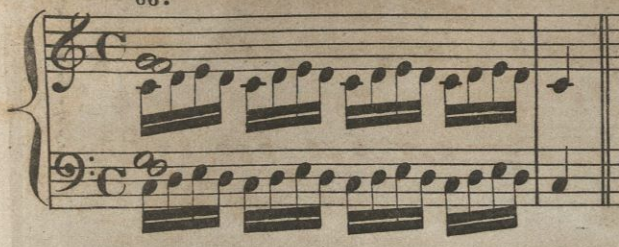

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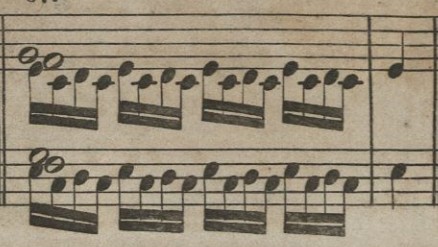

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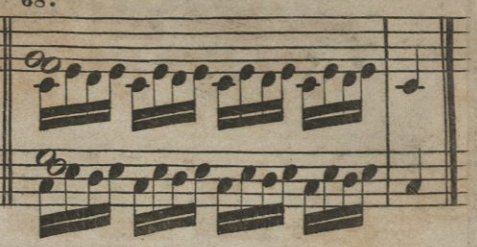

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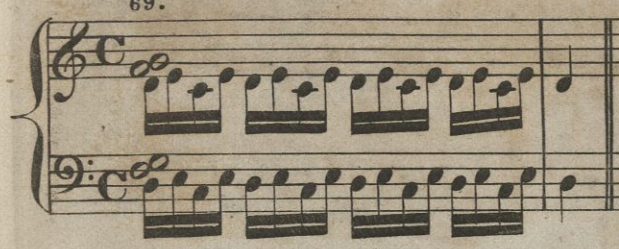

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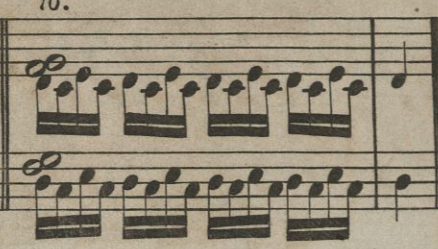

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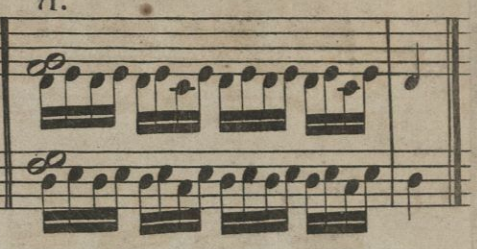

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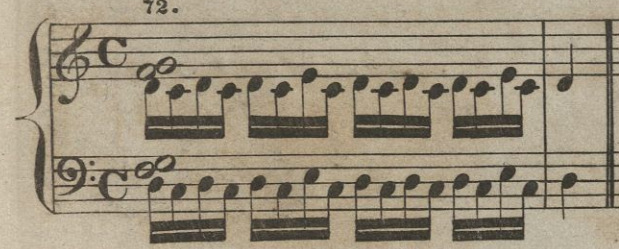

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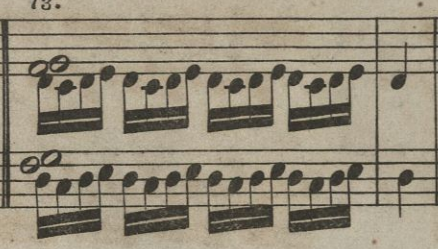

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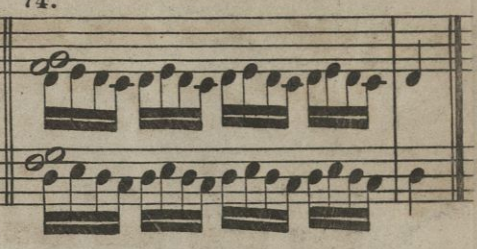

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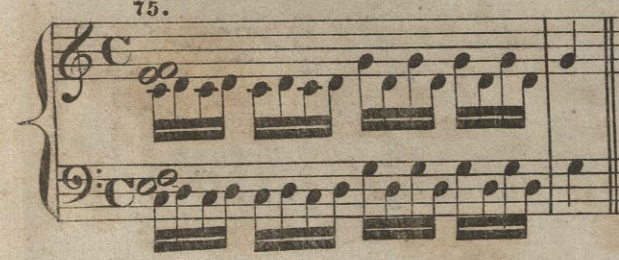

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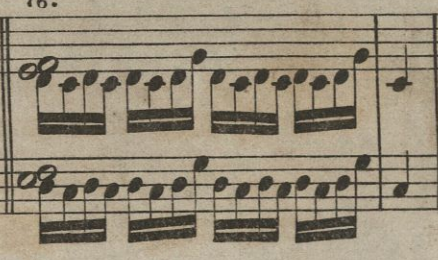

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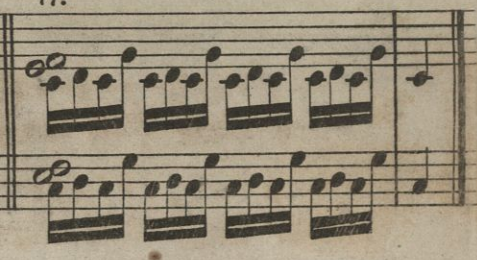

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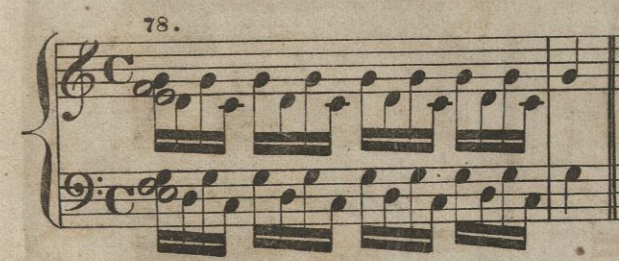

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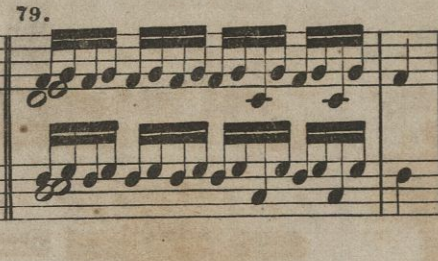

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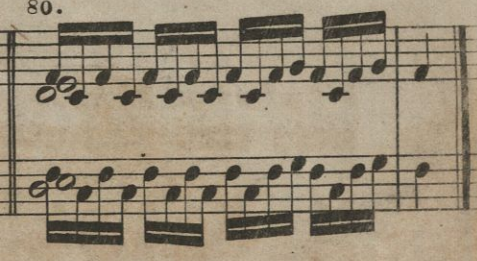

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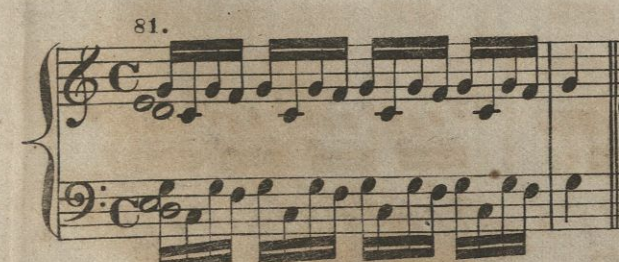

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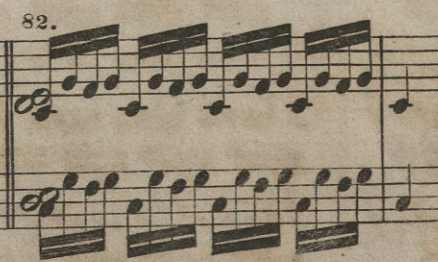

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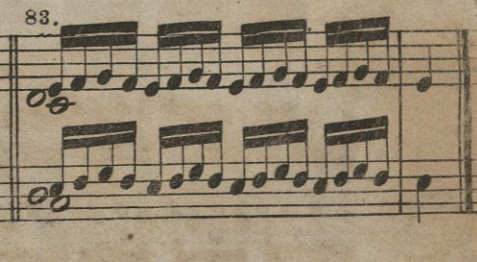

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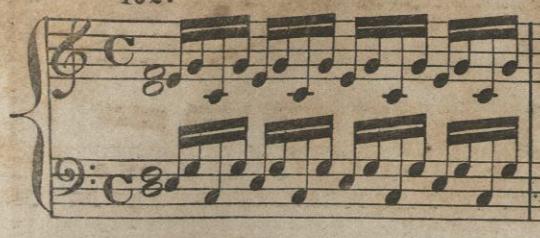

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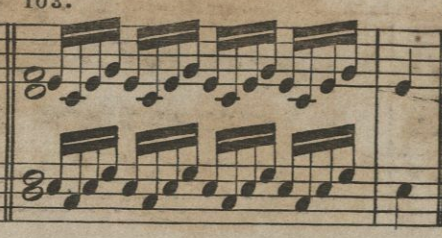

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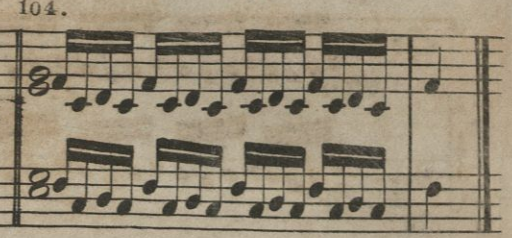

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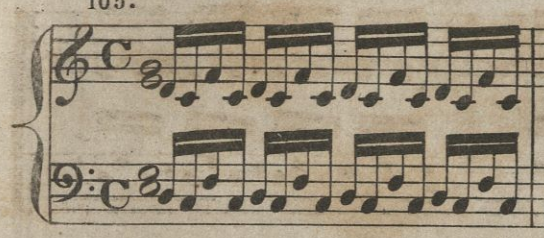

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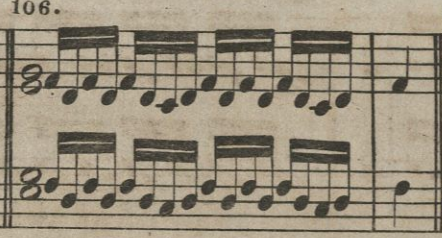

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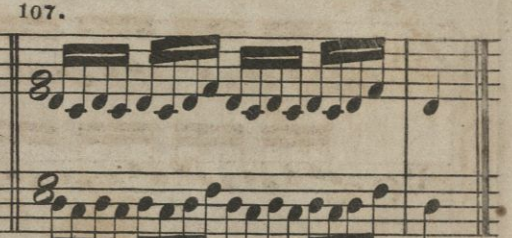

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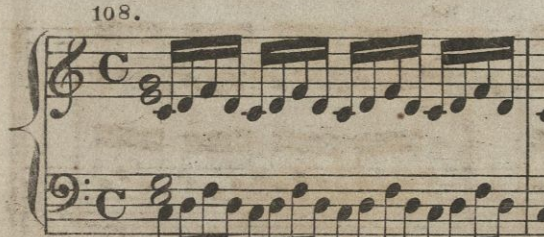

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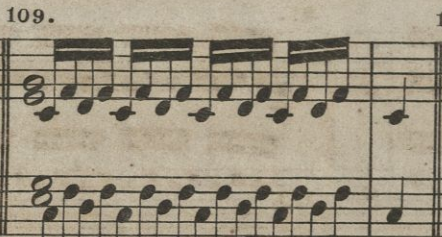

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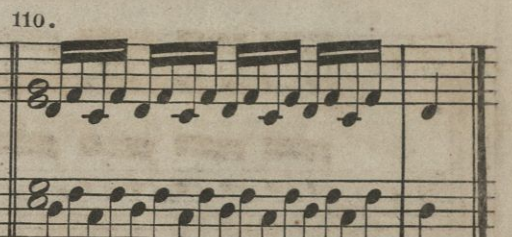

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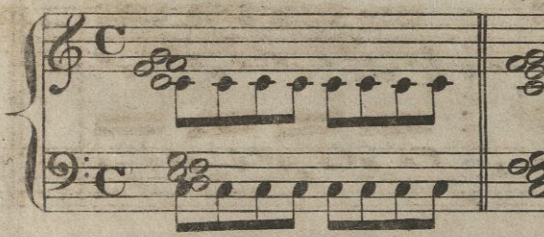

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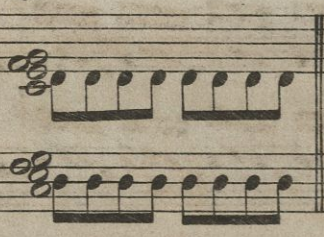

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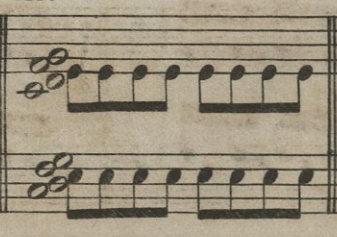

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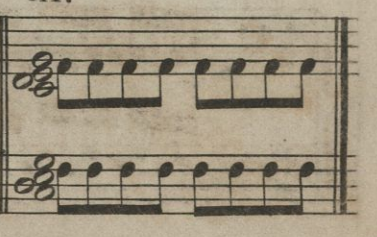

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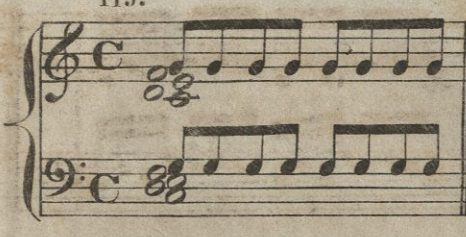

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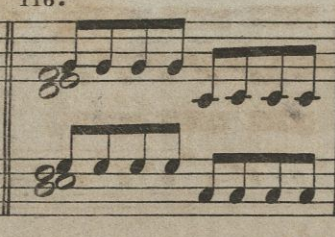

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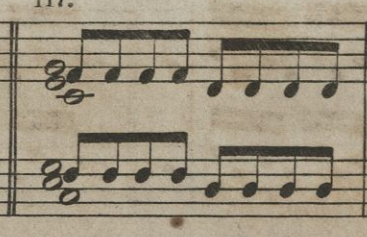

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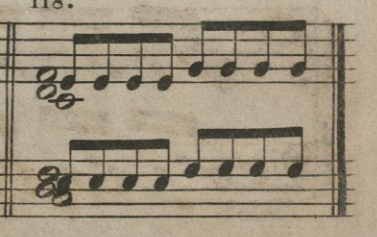

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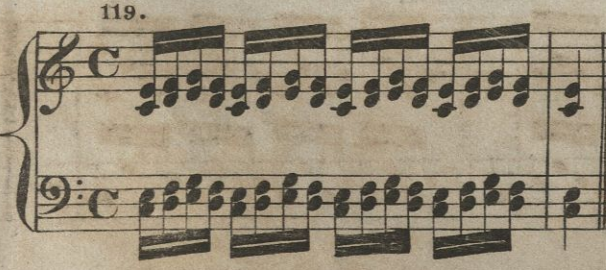

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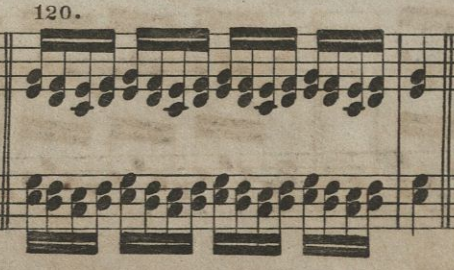

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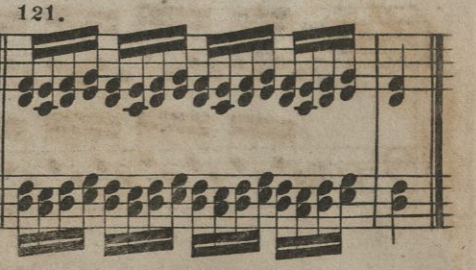

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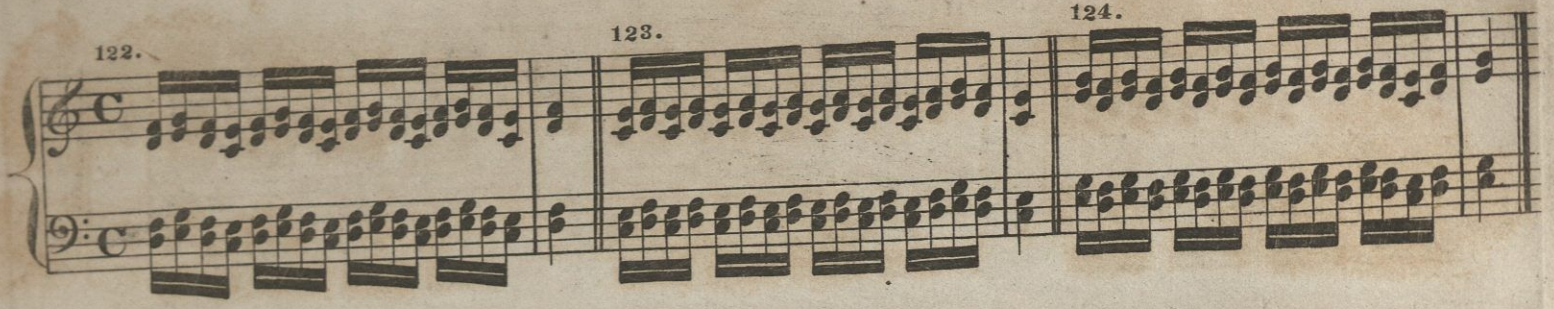

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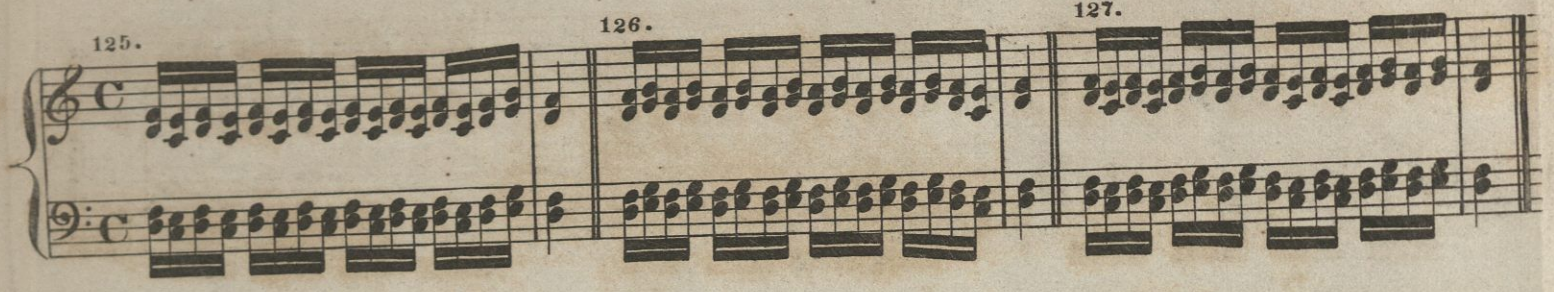

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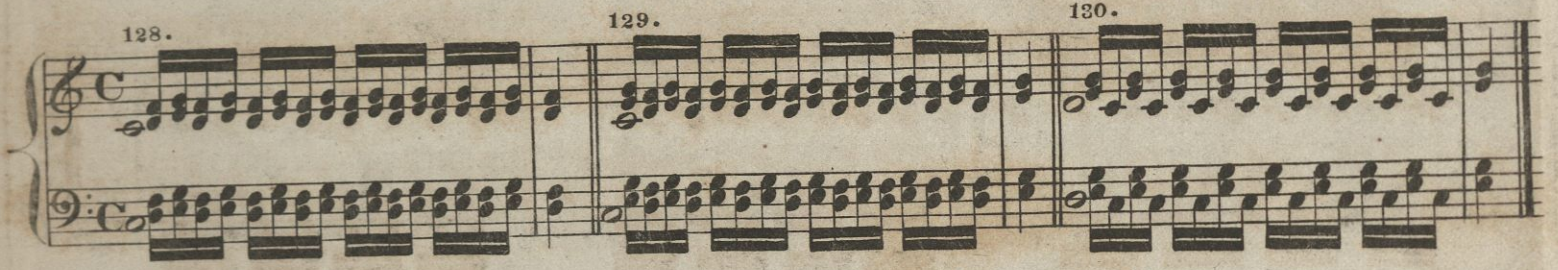

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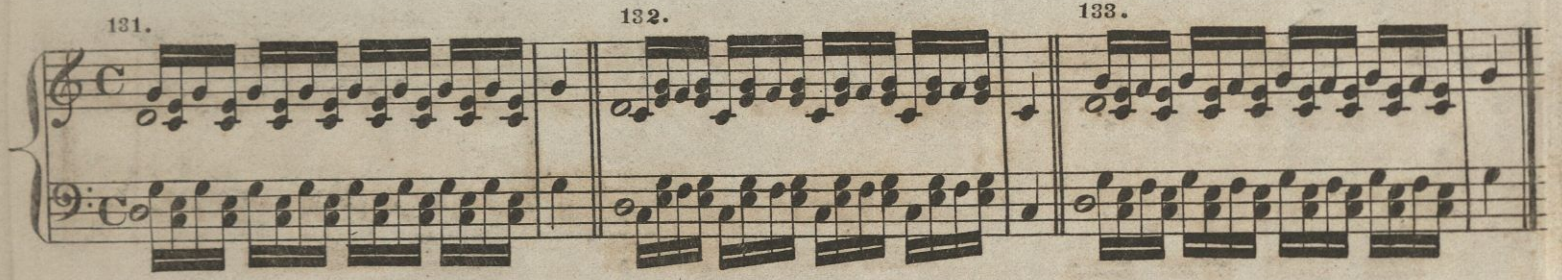

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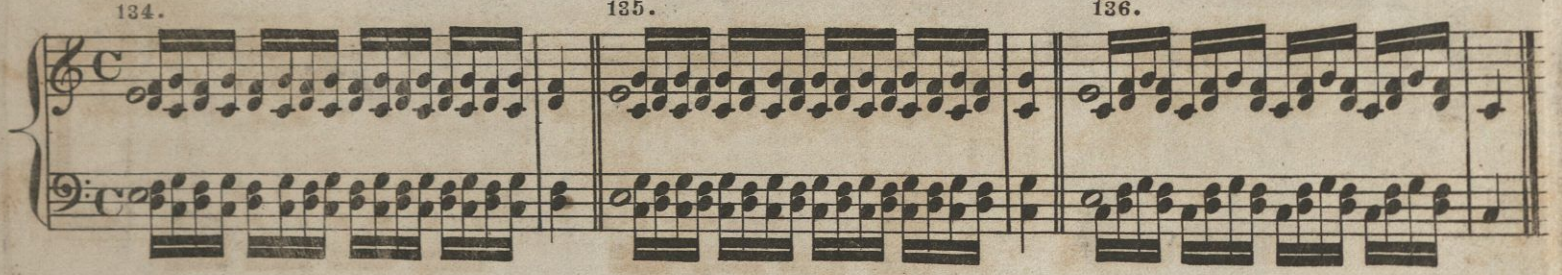

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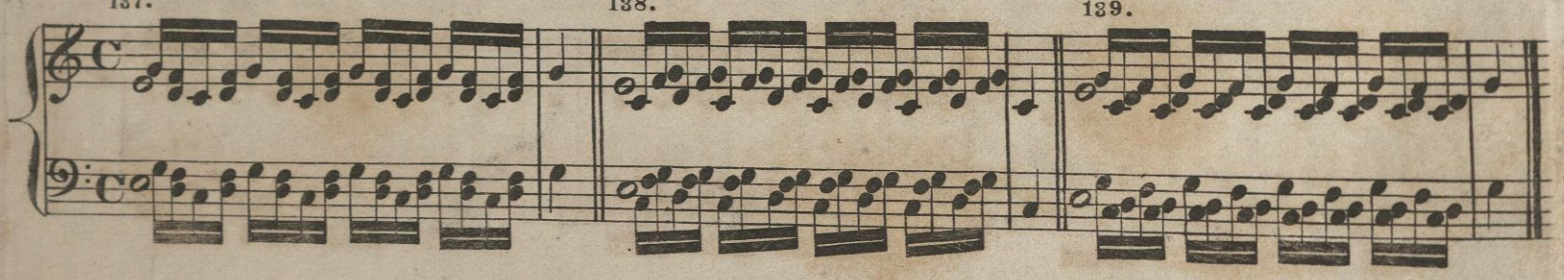

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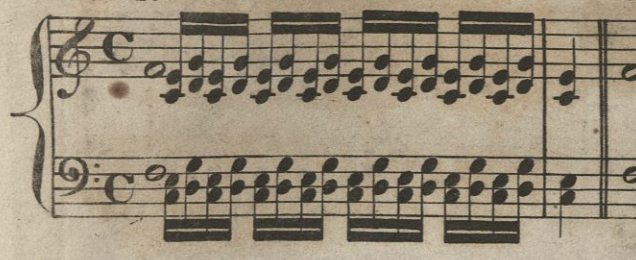

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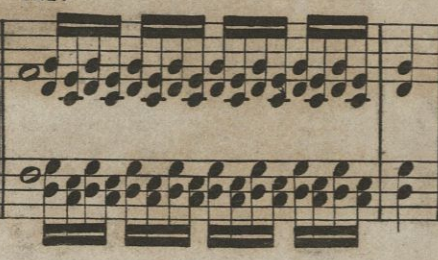

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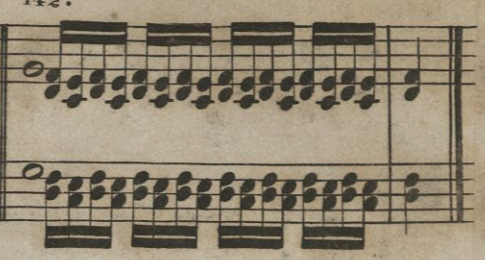

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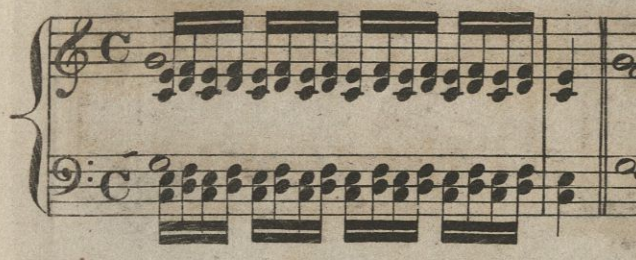

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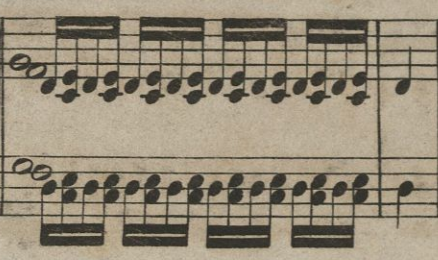

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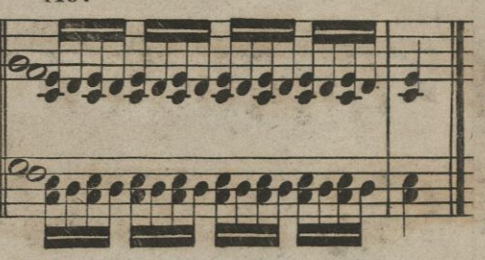

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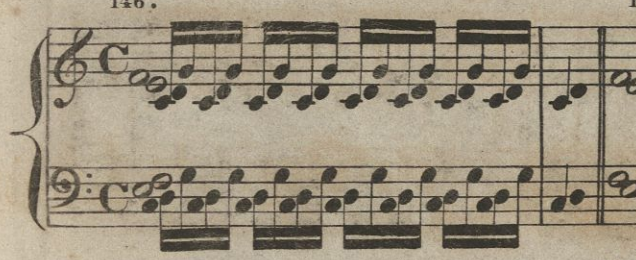

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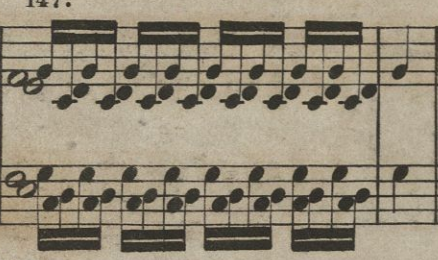

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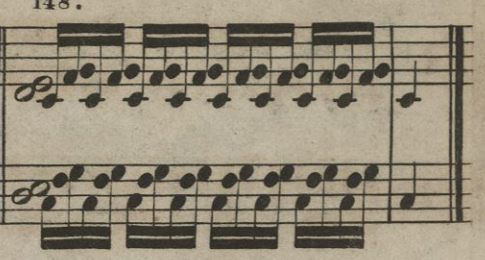

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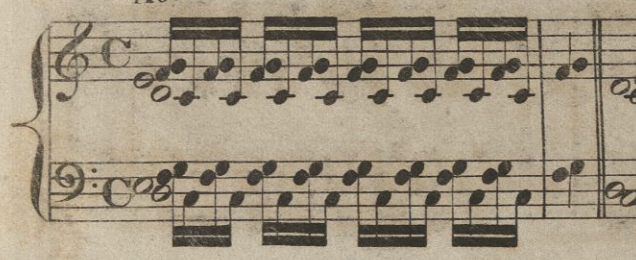

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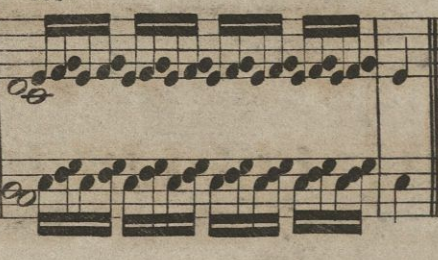

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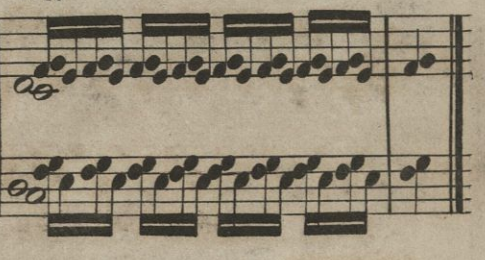

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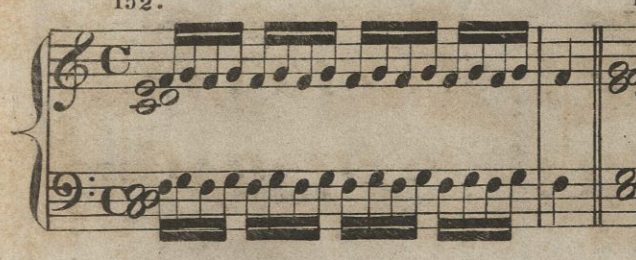

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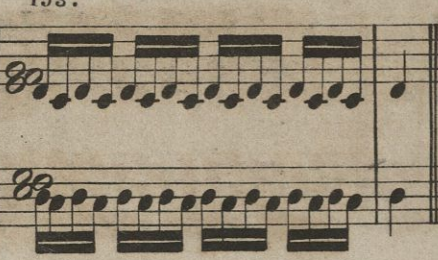

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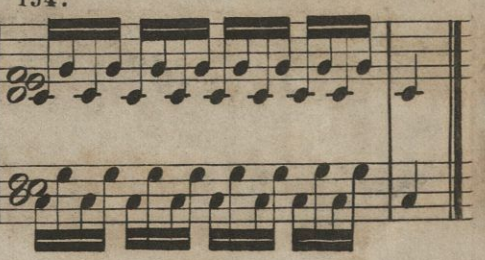

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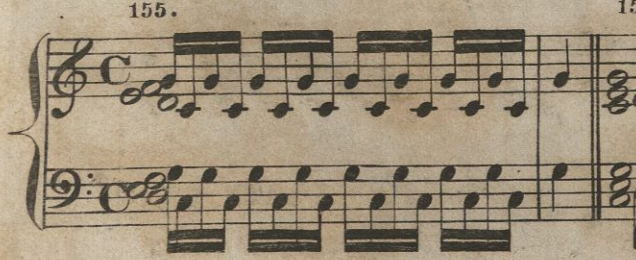

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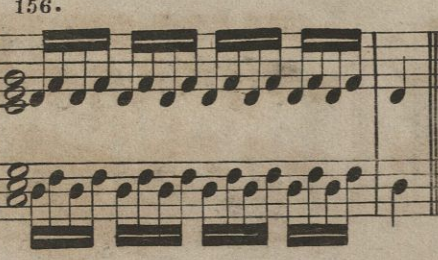

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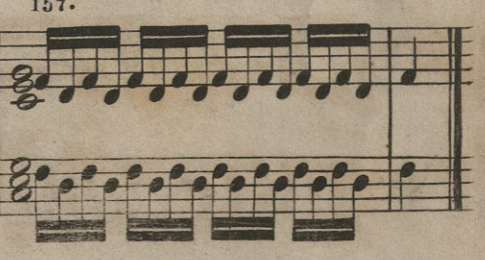

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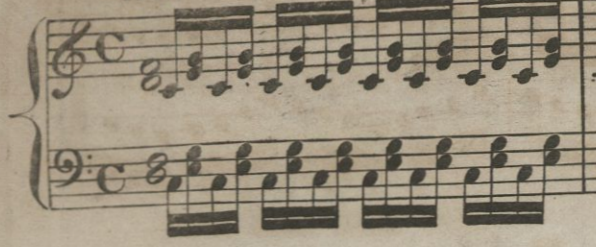

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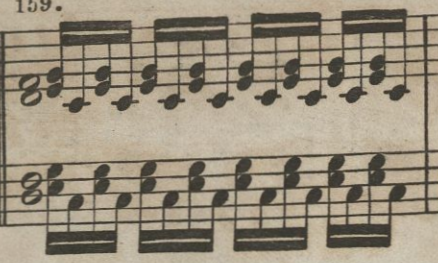

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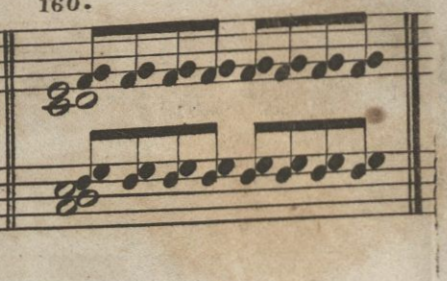

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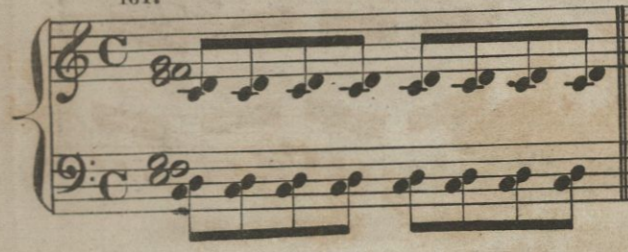

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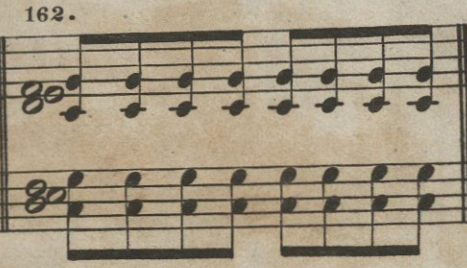

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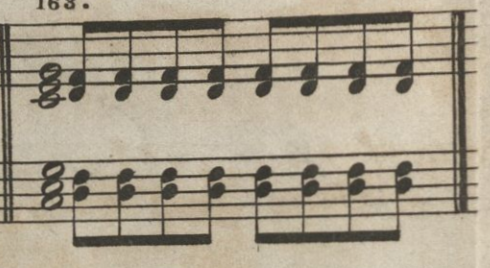

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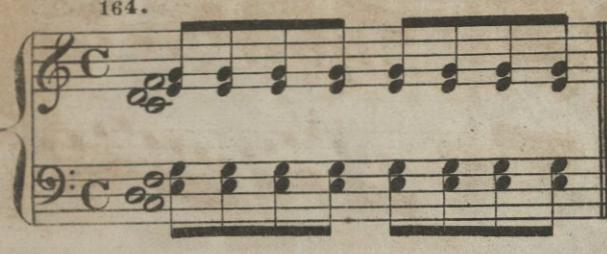

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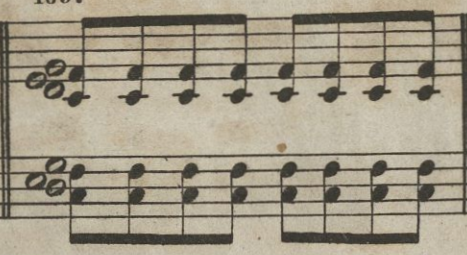

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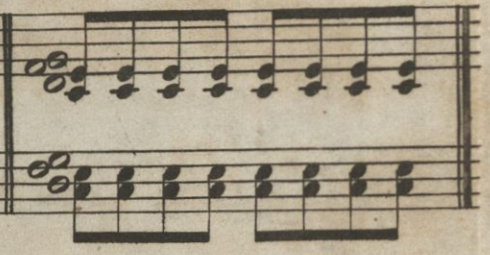

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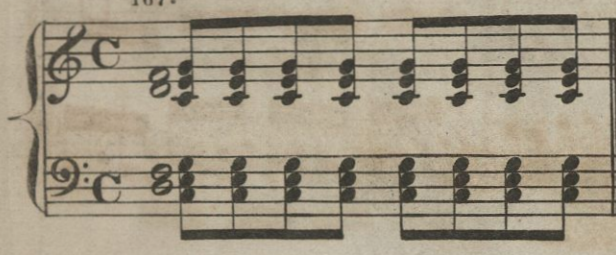

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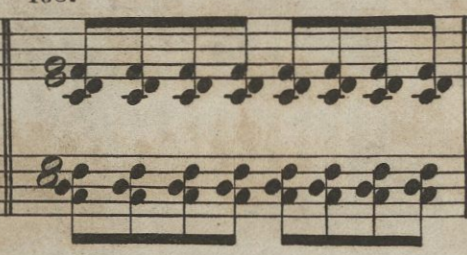

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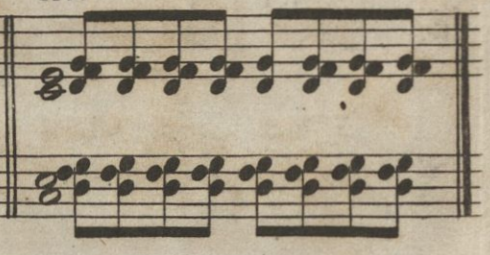
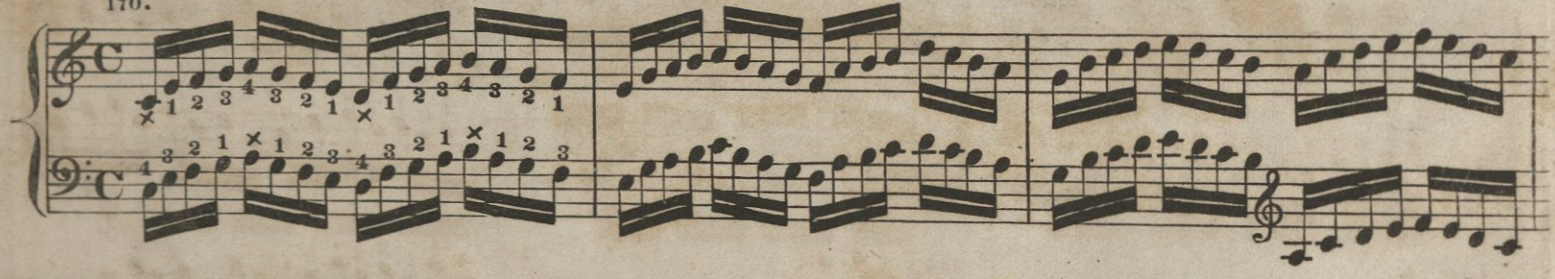


The following Exercises should be played ascending and descending the whole key-board.

170.



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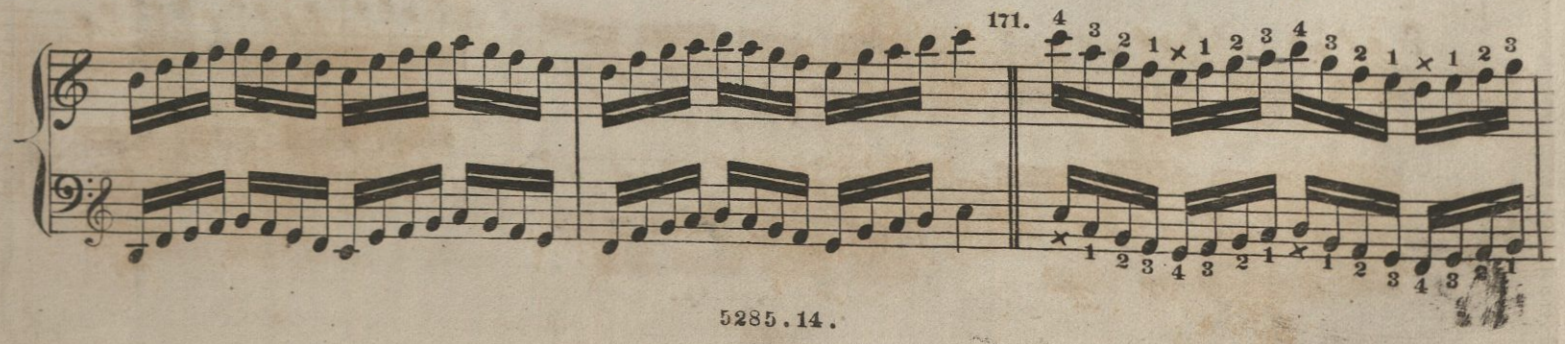

172.

173.

174.

175.

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209.

210.

211.

212.

213.

# 28

# Melodious Exercises

FOR

4 HANDS

Embracing 5 Tones

*Composed by*

## A. DIABELLI

OP. 149

BOOK I. *IN C. MAJOR & C. MINOR.*
" II. *IN G. MINOR, F. MAJOR & F. MINOR.*
BOOK III. *IN D. MAJOR & D. MINOR.*
" IV. *IN A. MAJOR, A. MINOR, E. MAJ. & E. MIN.*

*PHILADELPHIA*
*PUBLISHED BY* G. ANDRÉ & Co. *1104 CHESTNUT STR.*

*NEW YORK*
*W. A. POND & Co*

*BOSTON*
*Hy TOLMAN & Co*

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FOREIGN MUSIC
PHILA.

# MELODIOUS EXERCISES.

A.DIABELLI. Op: 149. Book 3.

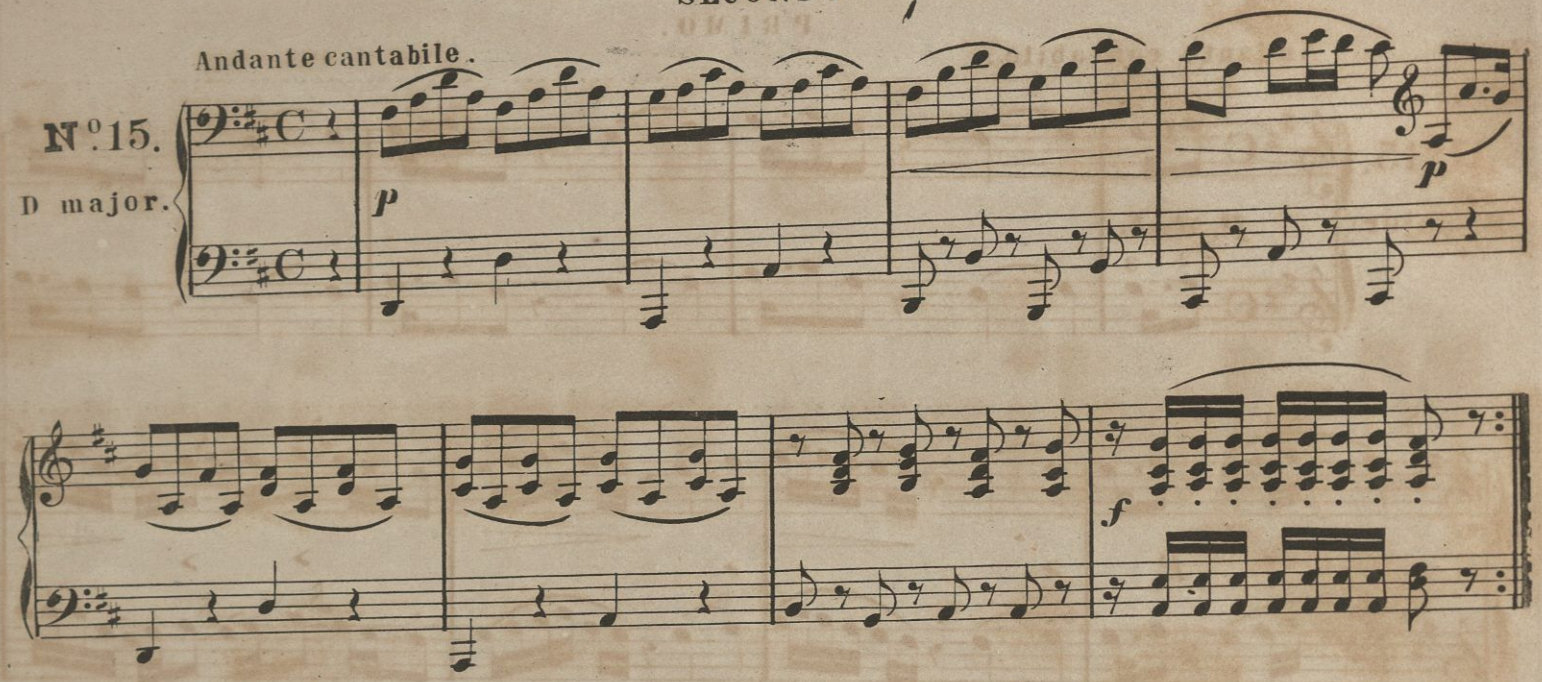
FOR 4 HANDS.

SECONDO.

Andante cantabile.

N°.15.

D major.



# MELODIOUS EXERCISES.

FOR 4 HANDS. A. DIABELLI Op:149.Book 3.

The Melody being within the compass of five notes is to be played without moving the hands for the purpose of strengthening the fingers.

PRIMO.

Andante cantabile.

No.15.

D major.

*p dol.*

*p*

*f* *p*

*cres.* poco -a - - poco. *f* *p*

*f*

Allegro vivace.

Scherzo.
No. 16.

Allegro vivace.

Scherzo.
No. 16.

SECONDO

Trio.

*p*

*f*

*p*

*cres.*

*f* Scherzo D.C. senza replica.

Allegro.

Rondino.
No. 17

*f*

*cres*

*f*

1

2

Trio.

*p*

*f*

*p*

*cres.*

*f* Scherzo D.C. senza replica.

Allegro.

Rondino.

No. 17.

*p*

*f*

*p*

*cres.*

*f*

Andante cantabile.

No. 18.

D minor.

8

*p* *f* *p*

8

*f*

Andante cantabile.

8

No. 18. D minor.

*P dol.*

8

1 2

*sf*

8

*sf* *f* *p*

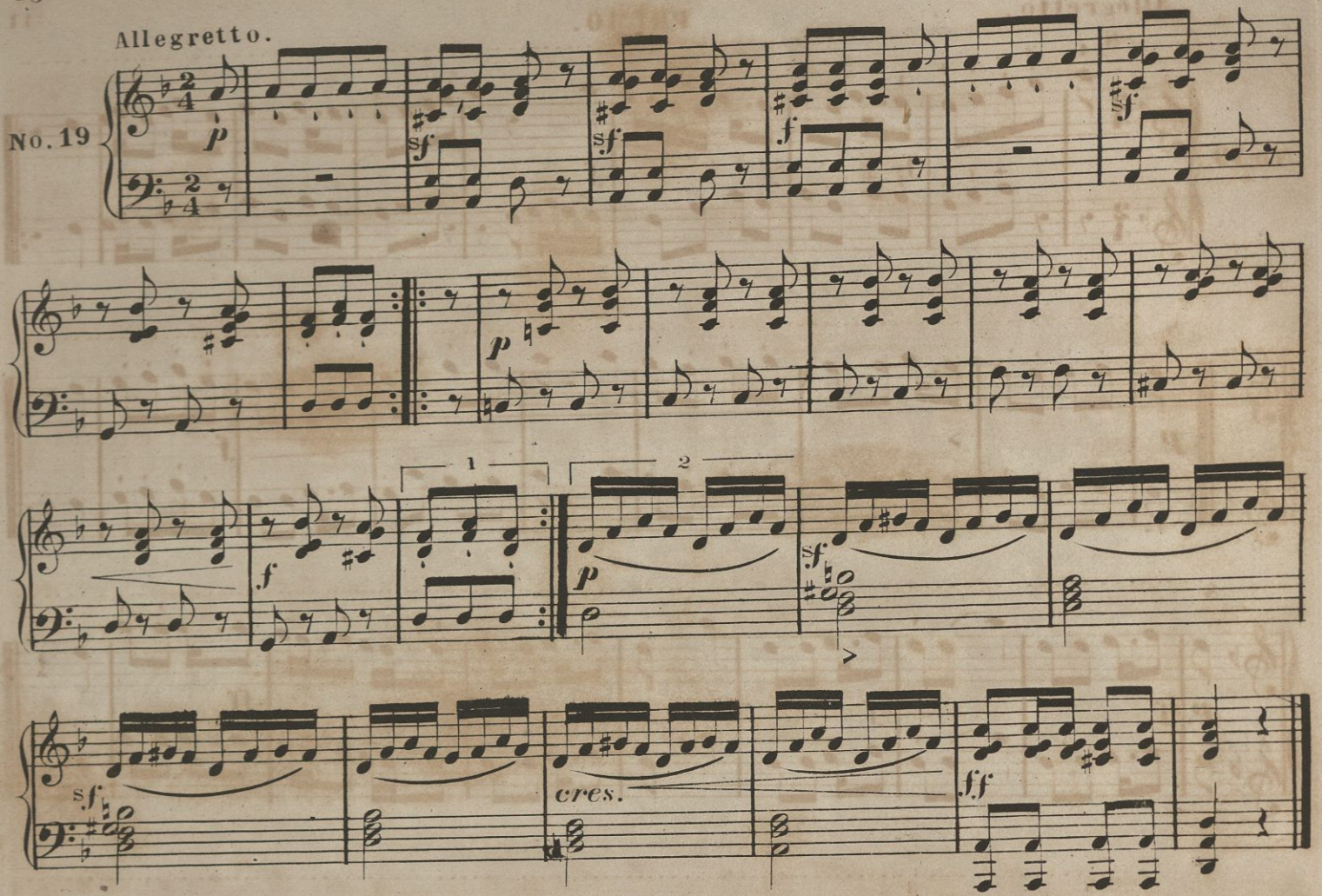
8

2

*pp*

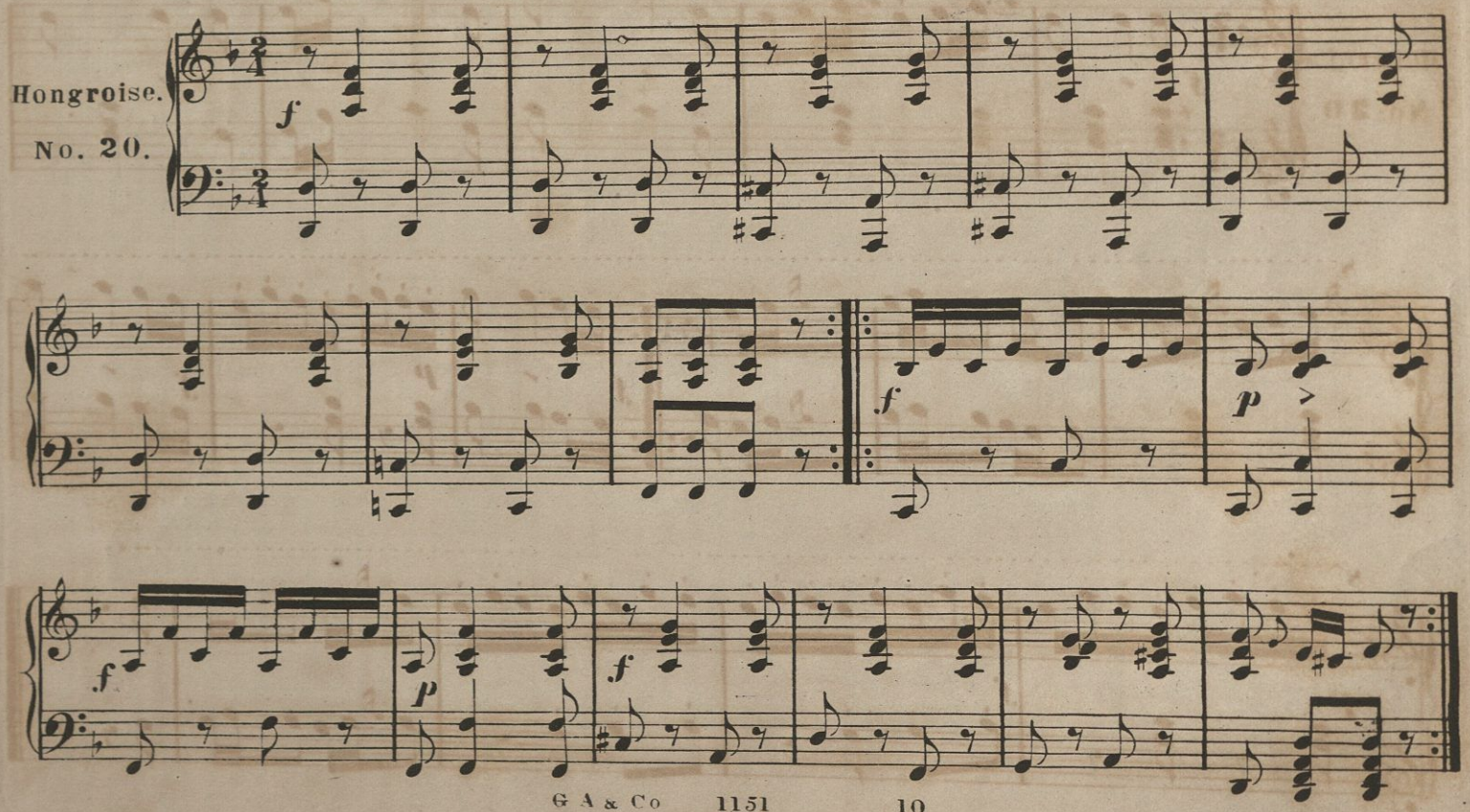
Allegretto.

No. 19




Hongroise.

No. 20.



Allegretto.

No:19.

Hongroise

No:20.

# 50

# JUVENILE STUDIES

FOR THE

## Piano Forte

*Composed by*

## HENRY LEMOINE

Weller & Greene

*Book.*

BOSTON *Published by* OLIVER DITSON *115 Washington St.*

*Philad.a* J.E.GOULD *New Orleans.* H.D.HEWITT. *Boston* C.C.CLAPP & CO.

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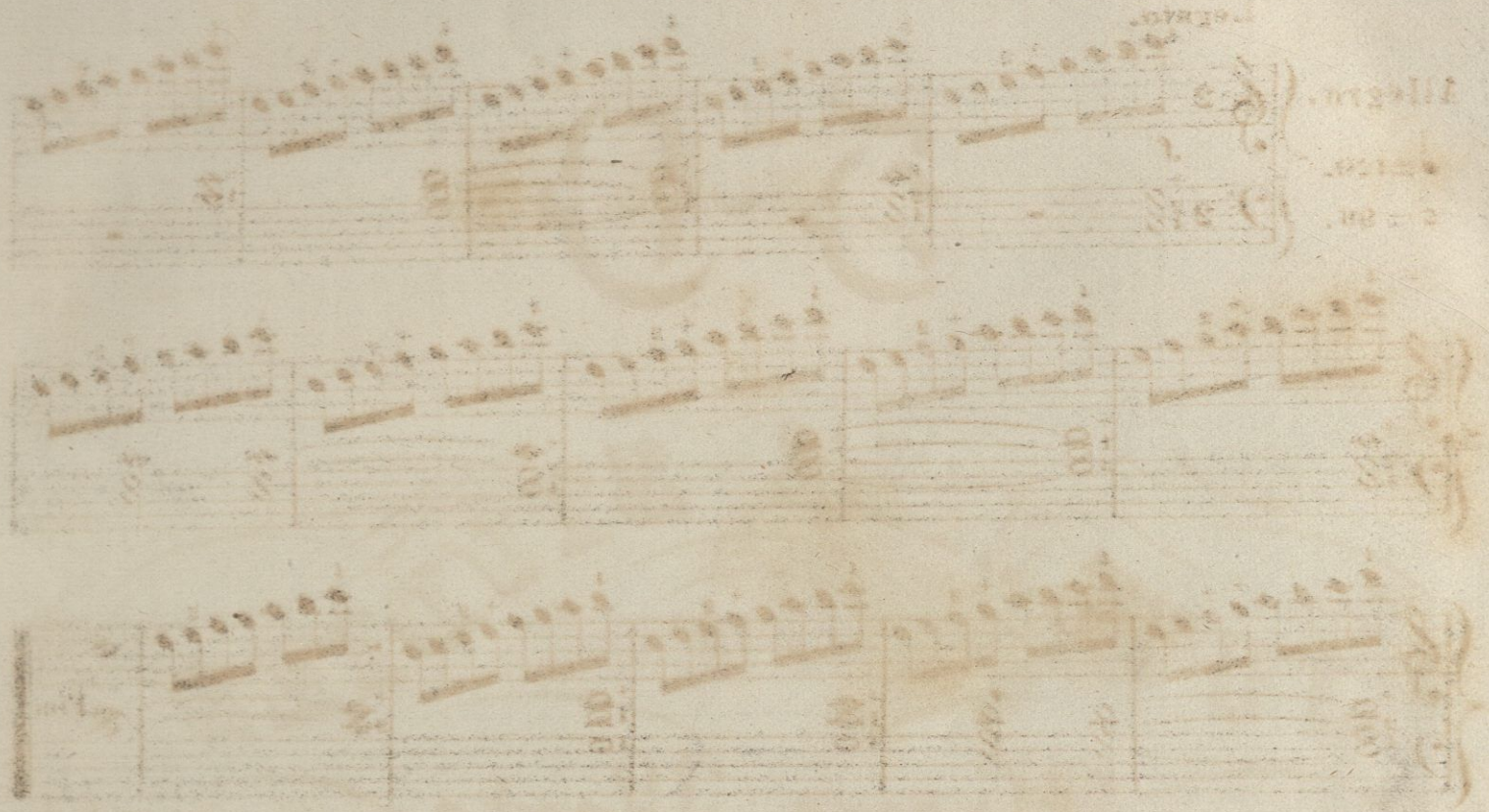
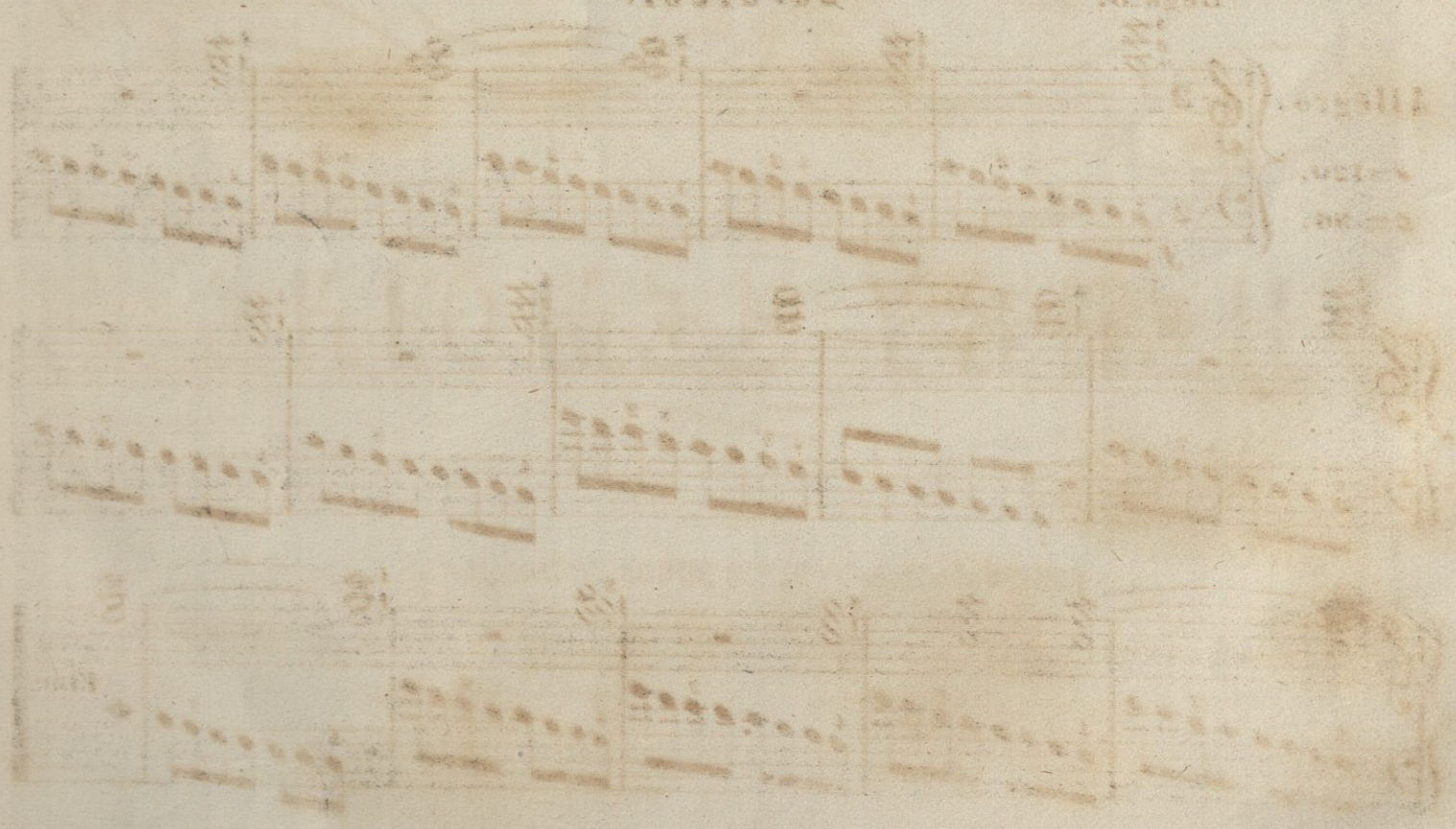
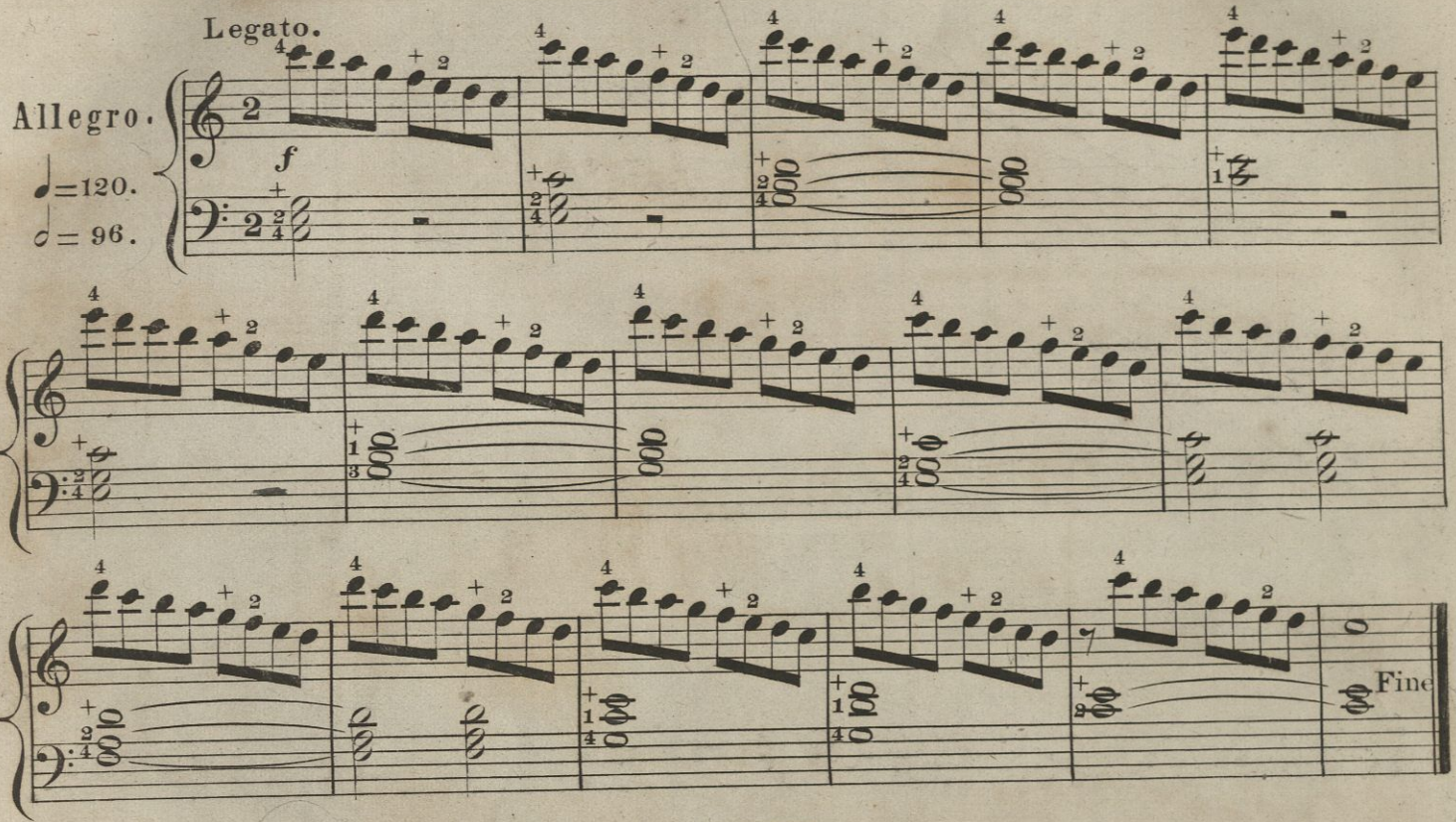
# ETUDES ENFANTINES.



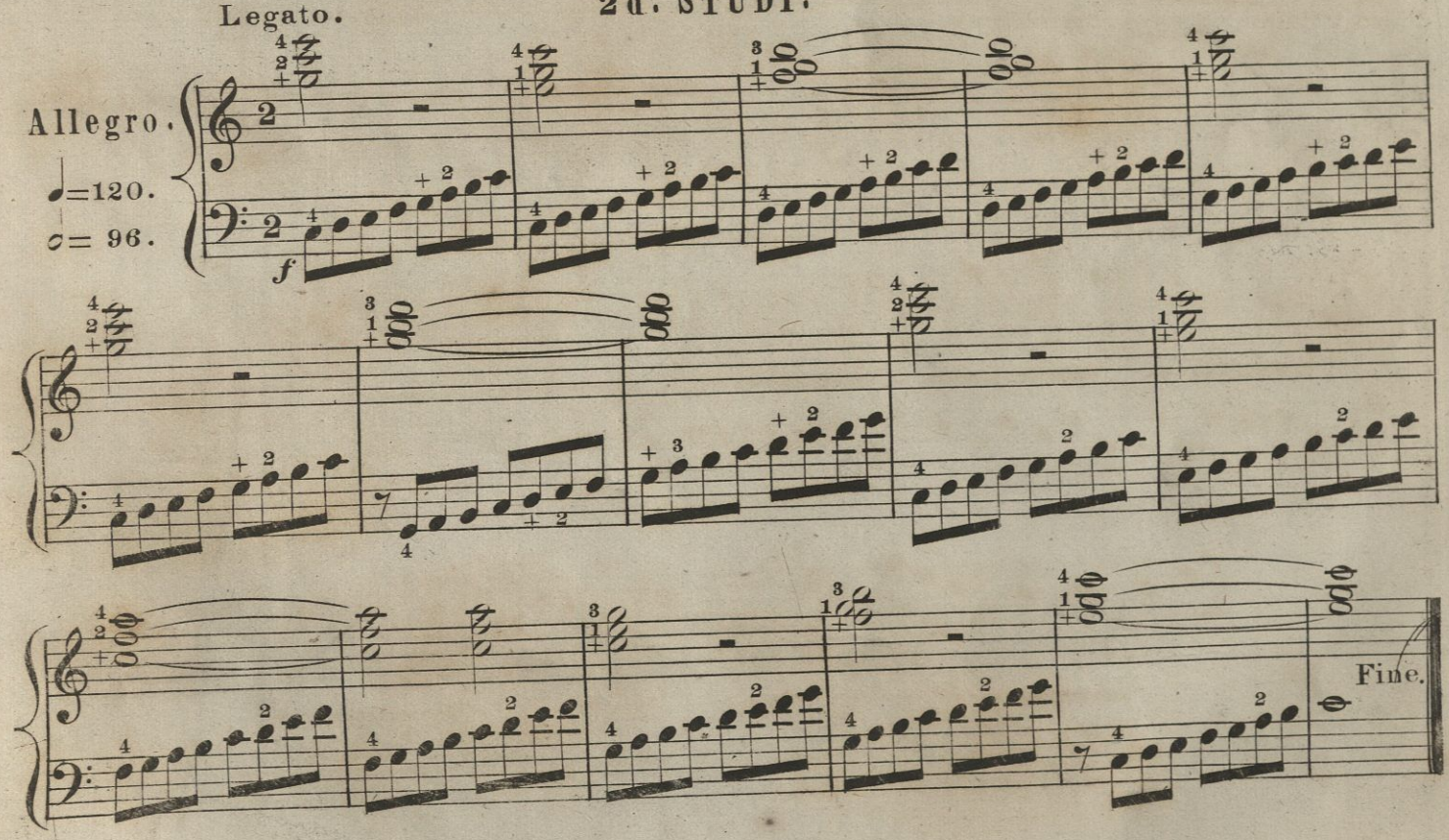


# ETUDES ENFANTINES.

## 1st. STUDY.




## 2d. STUDY.



# 3d. STUDY.

Legato.

Moderato.

♩ = 116.

*p*

*f*

*p*

rall.

In tempo.

*p*

*mf*

ten.

*f*

*p*

*f*

p

f

ff

Fine.

## 4th. STUDY.

Legato.

Allegretto.

♩= 116

f

sfz

sfz

sfz

sfz

ff Fine

## 5th. STUDY.

Sostenuto il canto.

Allegretto.

♩ = 112.

*mf*

Legato.

cres.

*f*

sempre *f*

8va.

*ff* Fine.

## 6th. STUDY.

Allegretto.

♪ = 152.

*p*

*f* *p* *f*

*p* cres. *f* Fine. *mf*

*f*

*p* *mf*

cres. *f* D.C.

# 7th. STUDY.

Legato.

Allegretto.

♩ = 138.

p cres cen do

f p cres cen

do f f

p cres cen do f

p cres cen do

f dim. p f Fine

## 8th. STUDY.

Legato.

Allegro Moderato. ♩= 126.

ff

CODA.

ff Fine.

## 9th. STUDY.

Ben marcato.

Allegretto.

♩ = 96.

*ff*

*p*

*ff*

*ff*

*p* ben sostenuto.

legato.

cres ---------- cen ---------- do.

*p*

*ff*

*ff*

p

Fine

## 10 th. STUDY.

Moderato.

♩= 138.

mf

cres.

f

cres.

f

f

Fine

cres.

f

mf

f

dim.

p

ten.

D.C.

## 11th. STUDY.

Mouvement de Valse. ♩ = 138.

*p*

cres.

*f*

dim.

*p*

cres.

*f*

ten.

Fine.

*f*

rall. D.C.

## 12 th. STUDY.

Ben legato.

Allegro Moderato.

dimin ---------- uen ---------- do.

cres.

8va. loco.

Fine

# 13 th. STUDY.

Mouvement de Valse.
♩ = 160.

mf

p

mf

cres.

f

p

dim.

p

1st.

2d.

cres.

f

cres.

f

f p Fine

## 14 th. STUDY.

Moderato.
♩ = 126.

p

Ben sostenuto il Basso.

p cres dim. cres.

dim.

p cres.

D.C.

# 15 th. STUDY.

Legatissimo.

Allegretto.

♩ = 126.

*p*

*mf*

*stac.*

cres.

*f*

dim.

*p*

*mf*

*f*

*ff* Fine.

# 16 th. STUDY.

Andantino quasi Allegretto.

♩ = 100.

cres.

cres.

cres.

cres.

Fine.

## 17 th. STUDY.

Allegretto.
♩ = 108

*p*

*sf*

*f*

Fine.

*p*

D. C.

## 18 th. STUDY.

Moderato.
♩. = 108

*p*

cres.

*p*

cres.

## 17 th. STUDY.

Allegretto.
♩ = 108

p

sf

f

Fine.

p

D. C.

## 18 th. STUDY.

Moderato.
♩. = 108

p

cres.

p

cres.

cres.

Fine.

*p*

cres.

*f*

*f*

*p*

cres

*f*

diminu.. en.. do.. e. poco ..... rallent.

D. C.

## 19 th. STUDY.

Allegretto.

♩ = 100.

cres ----- cen ---------- do.

cres.

rall.

f p f p dimin e rall. Fine.

Legato.

## 20 th. STUDY.

Allegro Moderato.
♩ = 80.
♩ = 120.

f p cres. f dim.

f Fine. f dim.

p cres. f

p cres. D. C.

## 21 st. STUDY.

Grazioso.

Andantino.

♩.=88.

p e legato.

cres

poco rall

in tempo.

p

poco rall.

f

Fine.

cres.

D.C.

## 22d. STUDY.

Legato.

Moderato.

♩.=76.

p

cres.

p

*f* *p* cres.

*f* ten. ten. *ff*

*p* *f* *p* *f*

*ff*

*p* *f* *p* cres.

*p* *f* *p* cres.

*f* *ff* Fine.

## 23 d. STUDY.

Moderato. ♩ = 126.

*f* *sf* cres. *f* *sf* *p*

*f* *sf* cres. *f* *sf*

dim. *p*

riten. Fine. *f* *f*

*f* *sf* *ff* *sf* dim.

*p* cres. dim. e rall. D.C.

Allegro Moderato. ♩ = 126.

*f* *p* *f*

ten. *f* *p* *f*

*p* *f* *p* rall.

*f* *p* *f*

sostenuto. *p* *p* *p*

ten. *mf*

*p* *pp* e poco rall. Fine.

## 25 th. STUDY.

Mouvment de Valse.

♩.=96.

*p*

*f*

*p*

*f*

cres.

*f*

Fine.

*mf*

*mf*

poco ---- a ---- poco

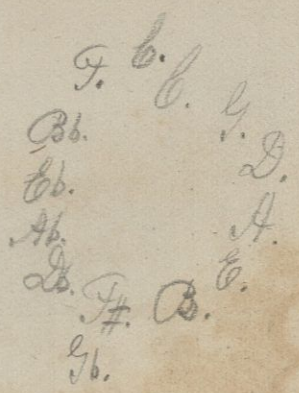
cres ---------- *f*

*f*

cres ---------- *f*

poco -- a --- poco

*u*


F.
C.
G.
Bb.
D.
Eb.
A.
Ab.
E.
Db.
F#.
B.
Gb.

# 28

# Melodious Exercises

FOR THE

# PIANO FORTE

FOR

# Teacher and Pupil

Composed by


## A. DIABELLI.


Book 1. C. Major & C. Minor.
" 2. G. Major & Minor F Major & Minor.
Book 3. D Major & Minor.
" 4. A Major & Minor E Major & Minor.

Op 149


5

NEW YORK.

Published by S. T. GORDON. 706 Broadway

# DIABELLI'S MELODIOUS EXERCISES

## BOOK. 4.

## SECONDO.

Andante amoroso.

A Major.

№ 21.

fp

fp

1 2

f f fp

ff

cres

p

1 2

p

sf sf

pp

ff

# DIABELLI'S MELODIOUS EXERCISES.

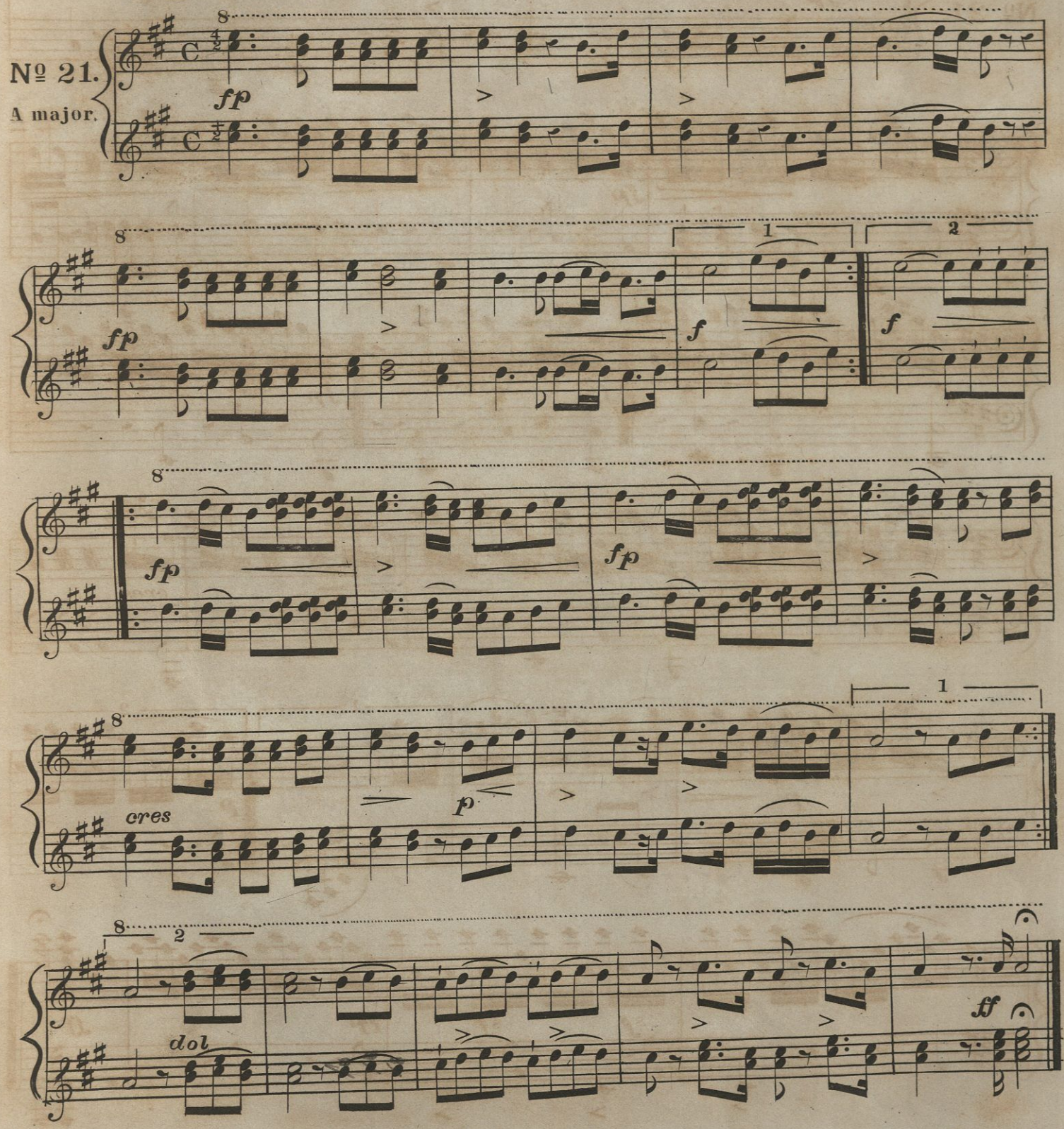
**The Melody being within the compass of five notes is to be played without moving the hands for the purpose of strengthening the fingers.**

**PRIMO.**

**Andante amoroso.**

**№ 21.**

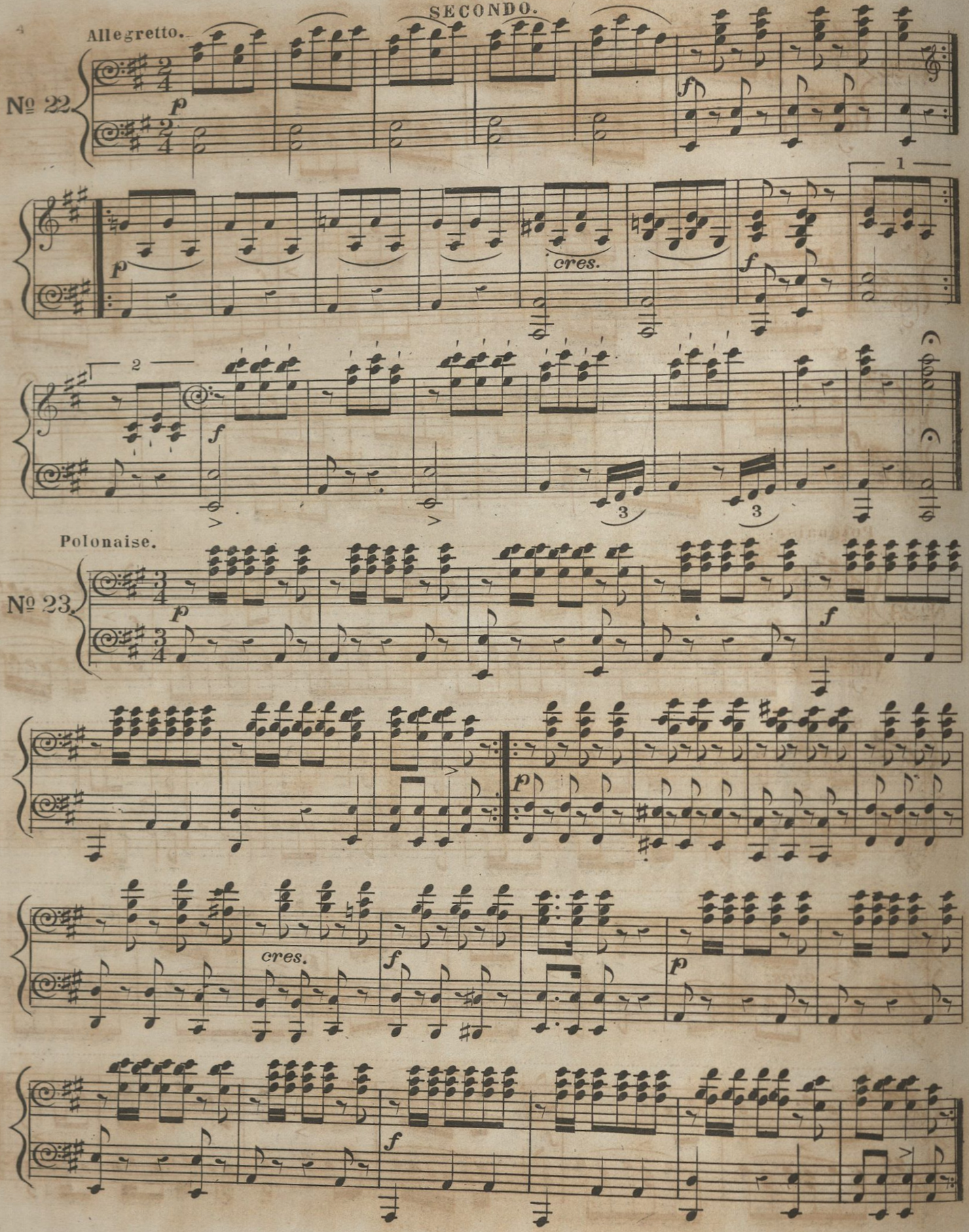
**A major.**



SECONDO.

Allegretto.

№ 22



Allegretto.

№ 22

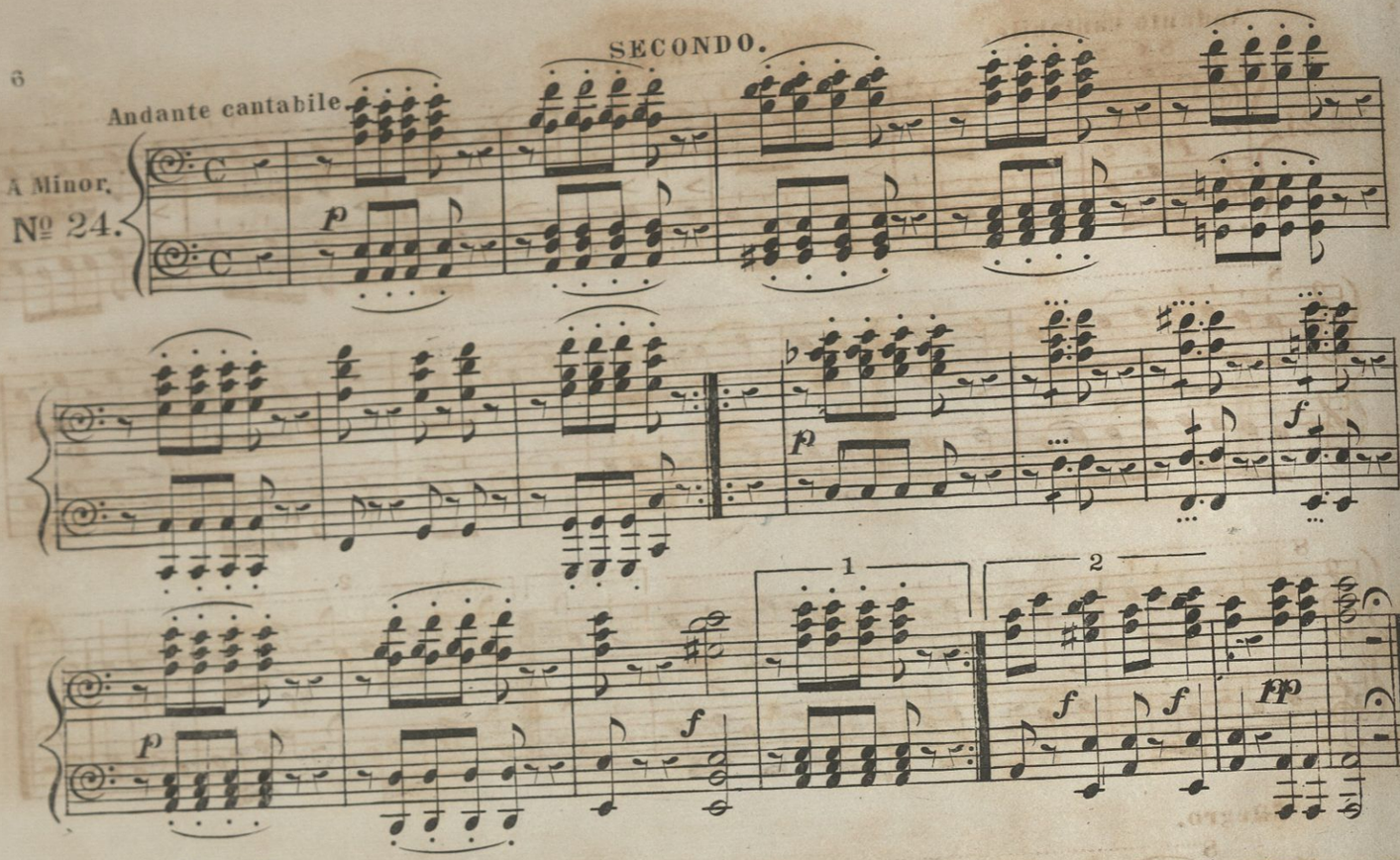
Polonaise.

№ 23

SECONDO.

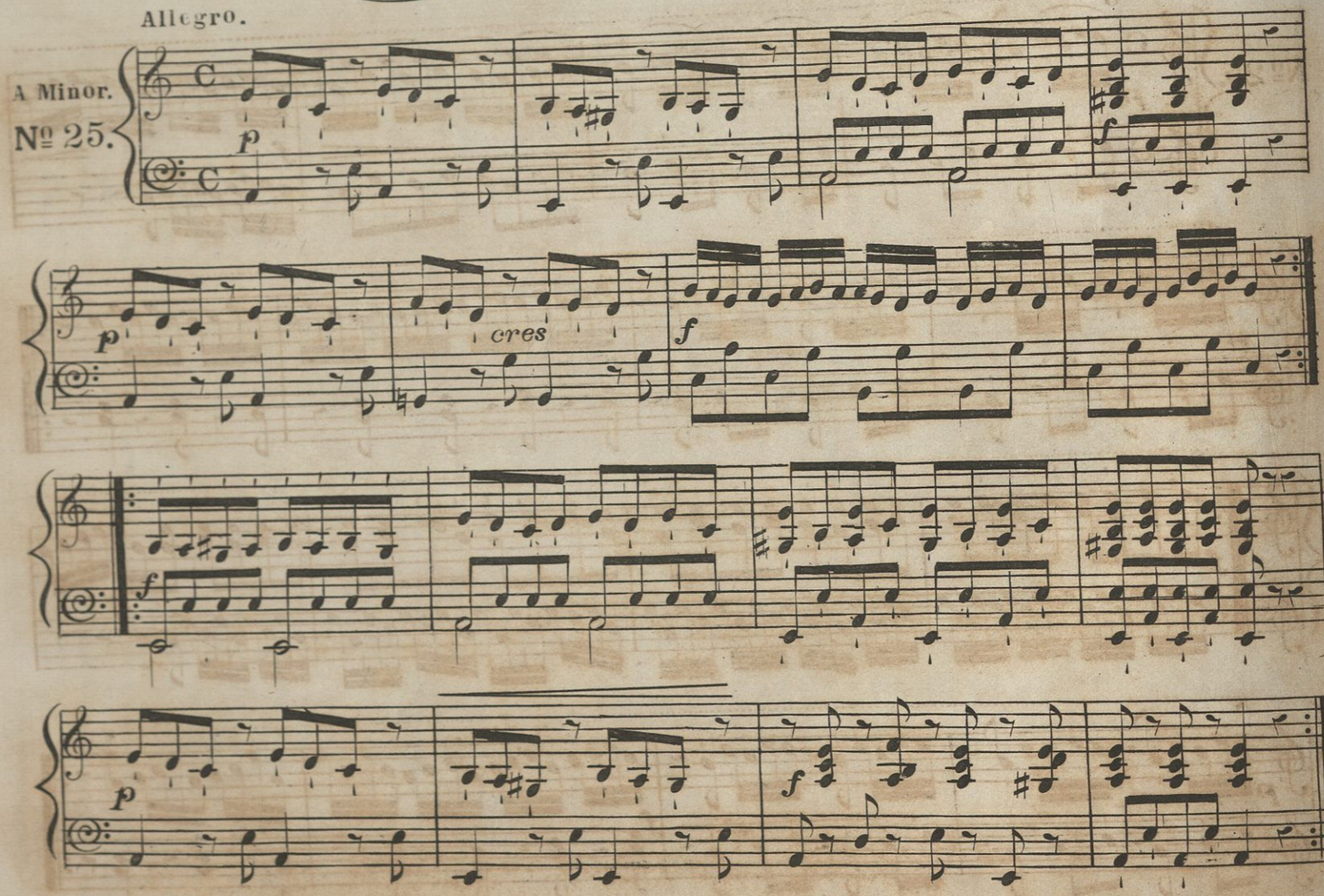
Andante cantabile.

A Minor.
№ 24.



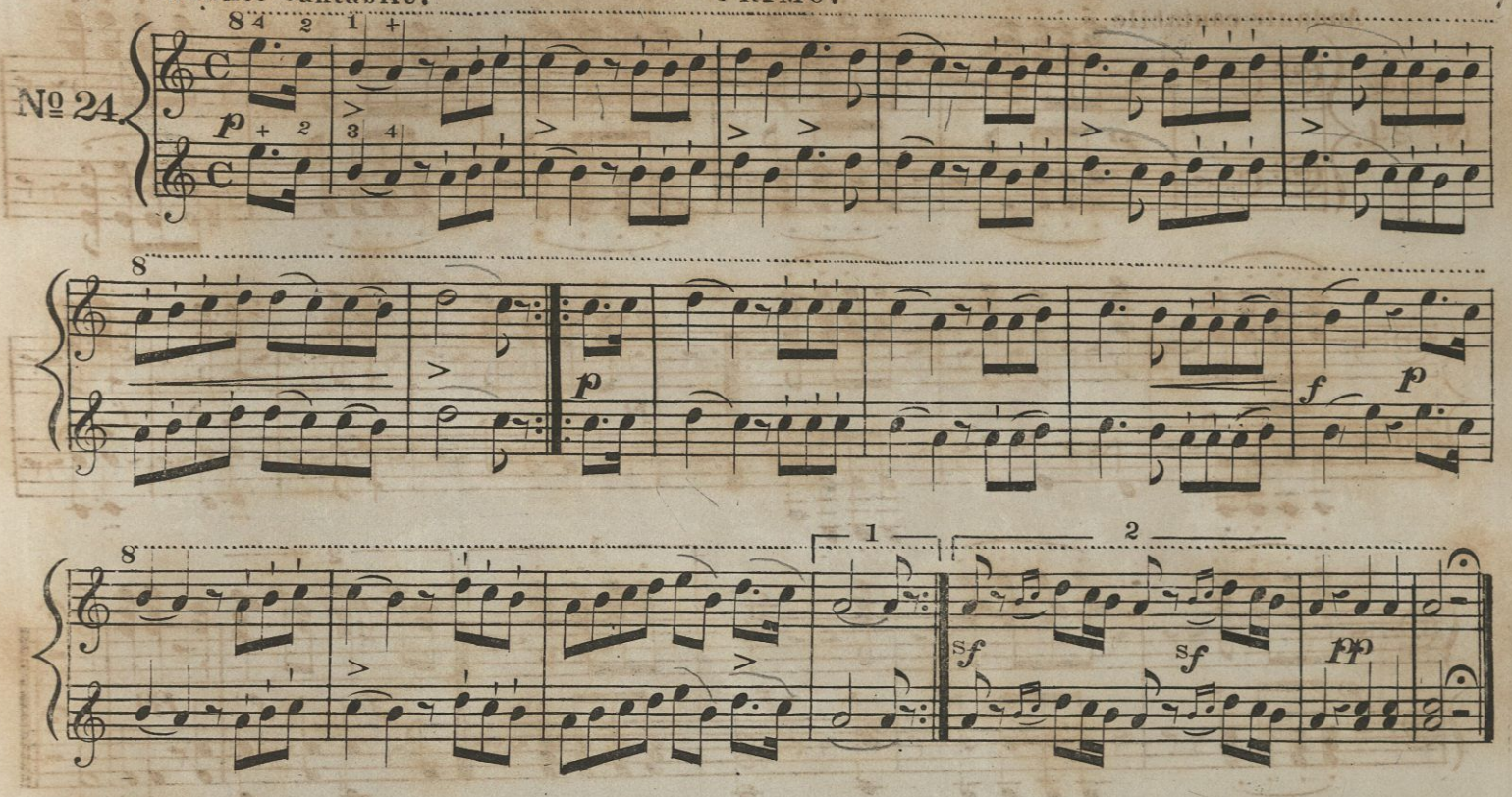

Allegro.

A Minor.
№ 25.



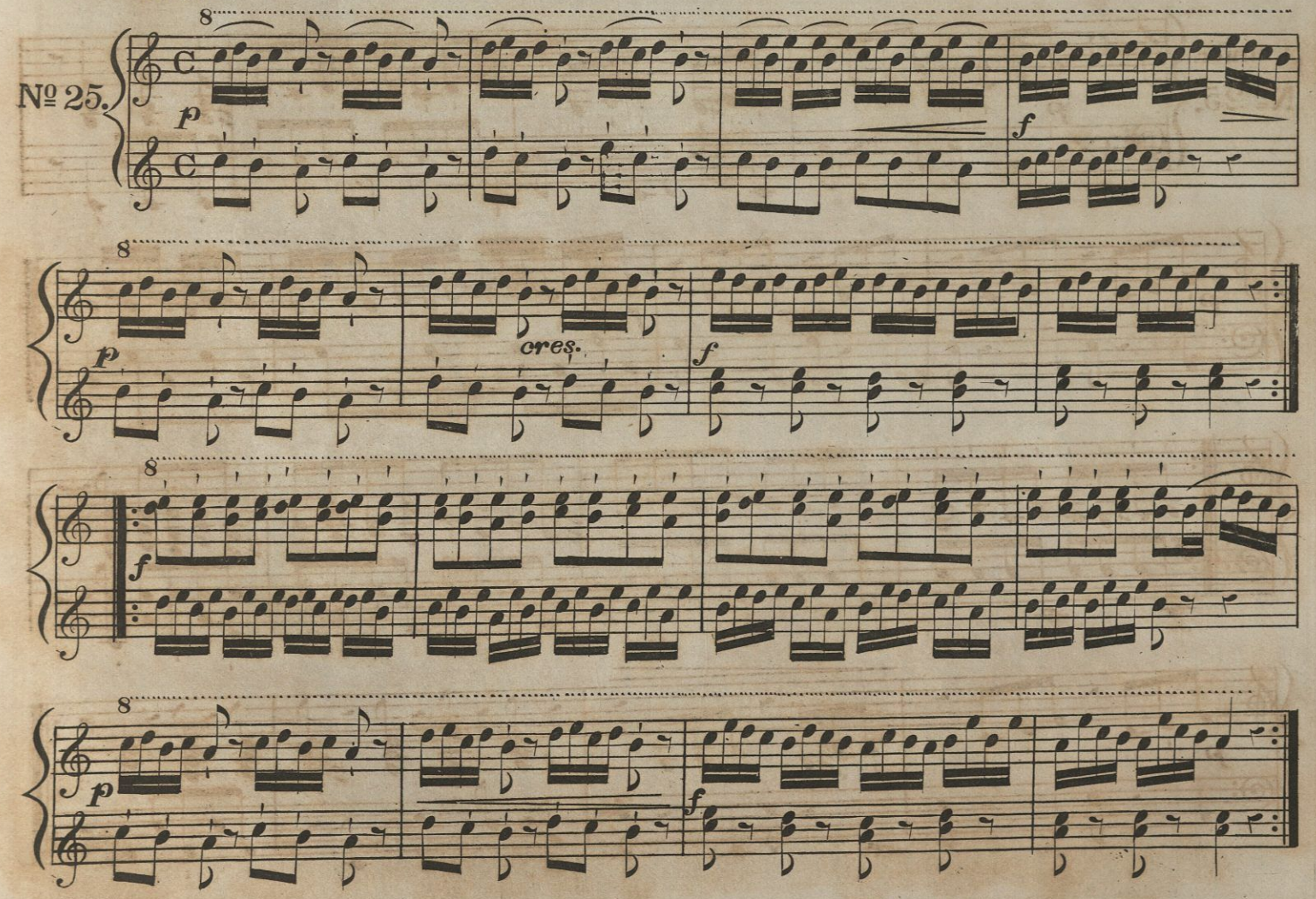
Andante cantabile.

№ 24.




Allegro.

№ 25.



Allegro. Alla Turca.

№ 26.

ff

p

f

ff

Andante.

E Major.

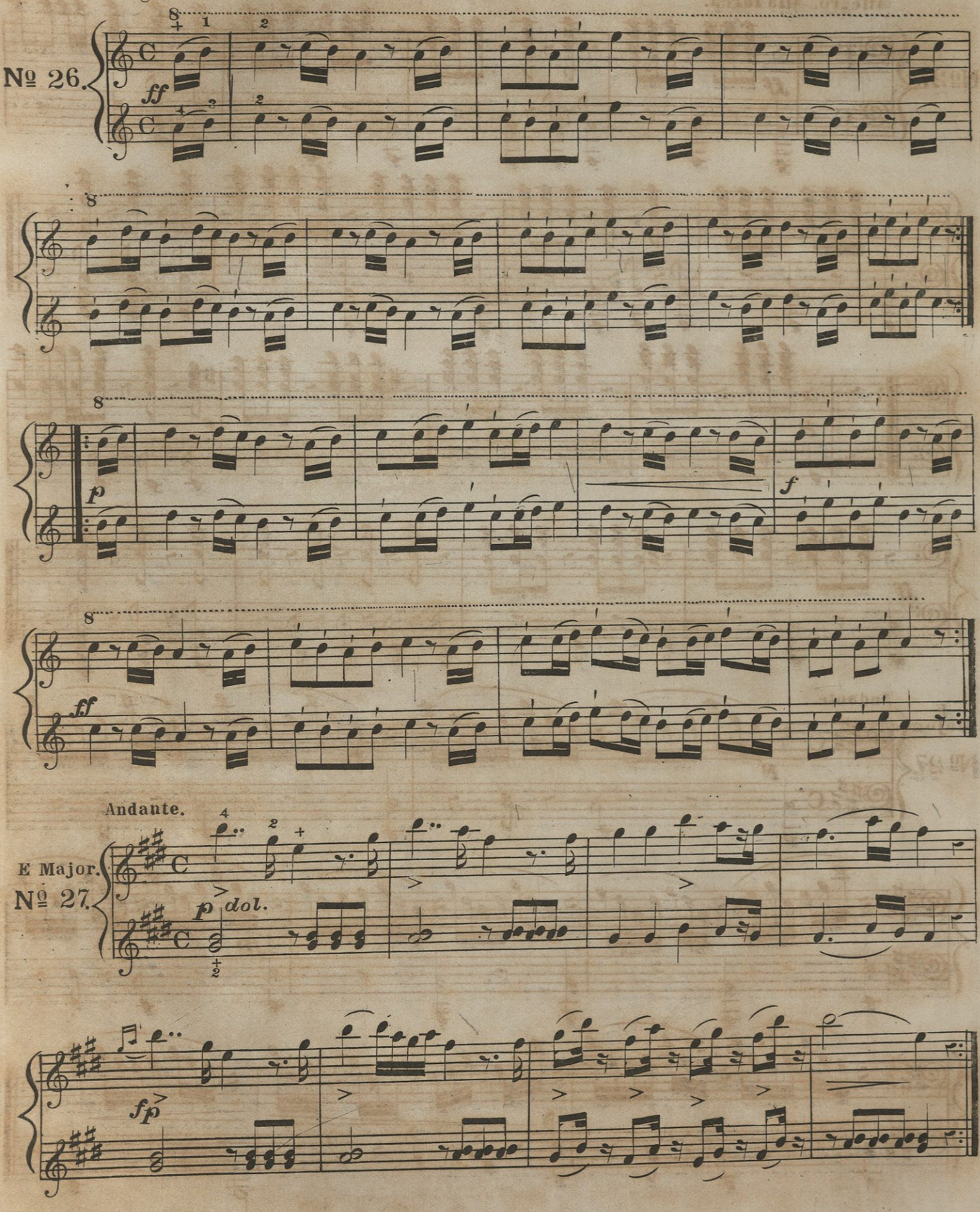
№ 27.

p

fp

Allegro. Alla Turca.

№ 26.




Andante.

E Major.
№ 27.

p

f

p

Allegro.

E
Minor.
№ 28.

p

p

cres

ff

p

f

ff

Allegrò.

E Minor

№ 28.

cres:

ff

cres:

ff

Theorie

# Geläufigkeits-Schule

für den Clavierunterricht

LOUIS KÖHLER.

OPUS 128.

BOSSER
Verlag von Oliver Ditson & Co. New York, Boston, Philadelphia.

# Neue

# Geläufigkeits-Schule

## zur Uebung

## im brillanten Passagenspiel

## für den Clavierunterricht

*Componirt von*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ZWEI HEFTE.

*Op. 128.*


BOSTON.

*Published by* Oliver Ditson & Co. 277 *Washington St.*

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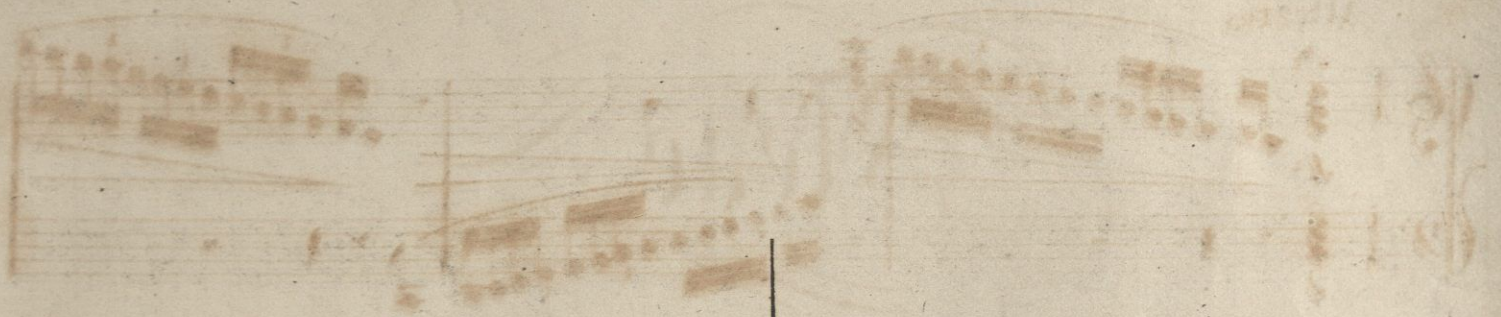


## DIRECTIONS FOR PRACTICE.

Every pssage in these, as in preceding exercises, should be practised until perfect, with each hand seperately, and only after this perfection is attained, with the hands together.
The pedal should not be used, until the music can be played clearly and distinctly, and then should be pressed down, and taken up, exactly where it is marked to be so.

Each study should be perfectly understood, and most diligently practised, the ear all the while carefully noting the sounds produced, and watching for mistakes. By these means only, can a natural, correct, graceful, equal style of execution be attained.

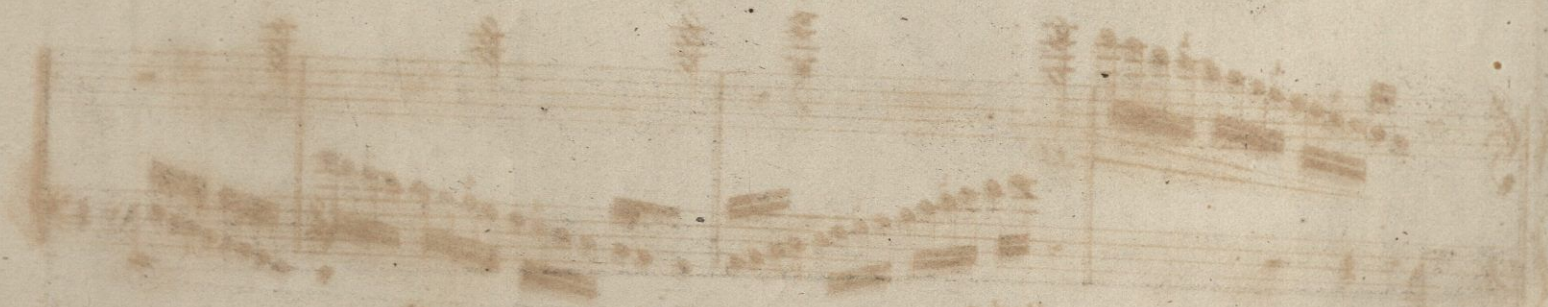
L. KÖHLER.

## ZUR BEACHTUNG.

Alle Passagen sind, genau mit dem vorgeschriebenen Fingersatze, bis zur Perfection einhändig vorzuüben; das Pedal ist erst bei hergestellter Reinheit und Sicherheit, dann aber ganz nach Vorschrift, anzuwenden.

Uebrigens sei die Hauptaufgabe für jede Etude: durch fleissiges und immer verständiges Ueben, — bei stets kritisch-wachem Gehörs-Sinne — nach und nach einen natürlich geläufigen, correcten und egalen Vortrag zu erzielen.

L. KÖHLER.



# SCHOOL OF VELOCITY.

Book 1. LOUIS KÖHLER, Op:128.

Allegro.

*fz* *Ped.*

*f:f* *Ped.* ✱

*fz*

*ff* *Ped.* ✱ *Ped.* ✱

*p*

*mf*

*mf*

*cres.*

*fz*

*ff*

*Ped.* ✶

*fz*

*ff*

*Ped.* ✶

*Ped.* ✶

## 2.

Moderato leggiero.

*p*

*Ped.* * *Ped.* * *Ped.* * *Ped.* *

*Ped.* * *Ped.* * *Ped.* * *Ped.* *

*cres.*

*Ped.* * *Ped.* * *Ped.* * *Ped.* *

*mf*

*dim.*

*Ped.* * *Ped.* * *Ped.* *

*p* *cres.* *dim.*

*Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres. dim.

Ped. Ped. Ped. Ped.

p cres.

Ped. Ped. Ped. Ped.

dim.

Ped. Ped. Ped.

p cres.

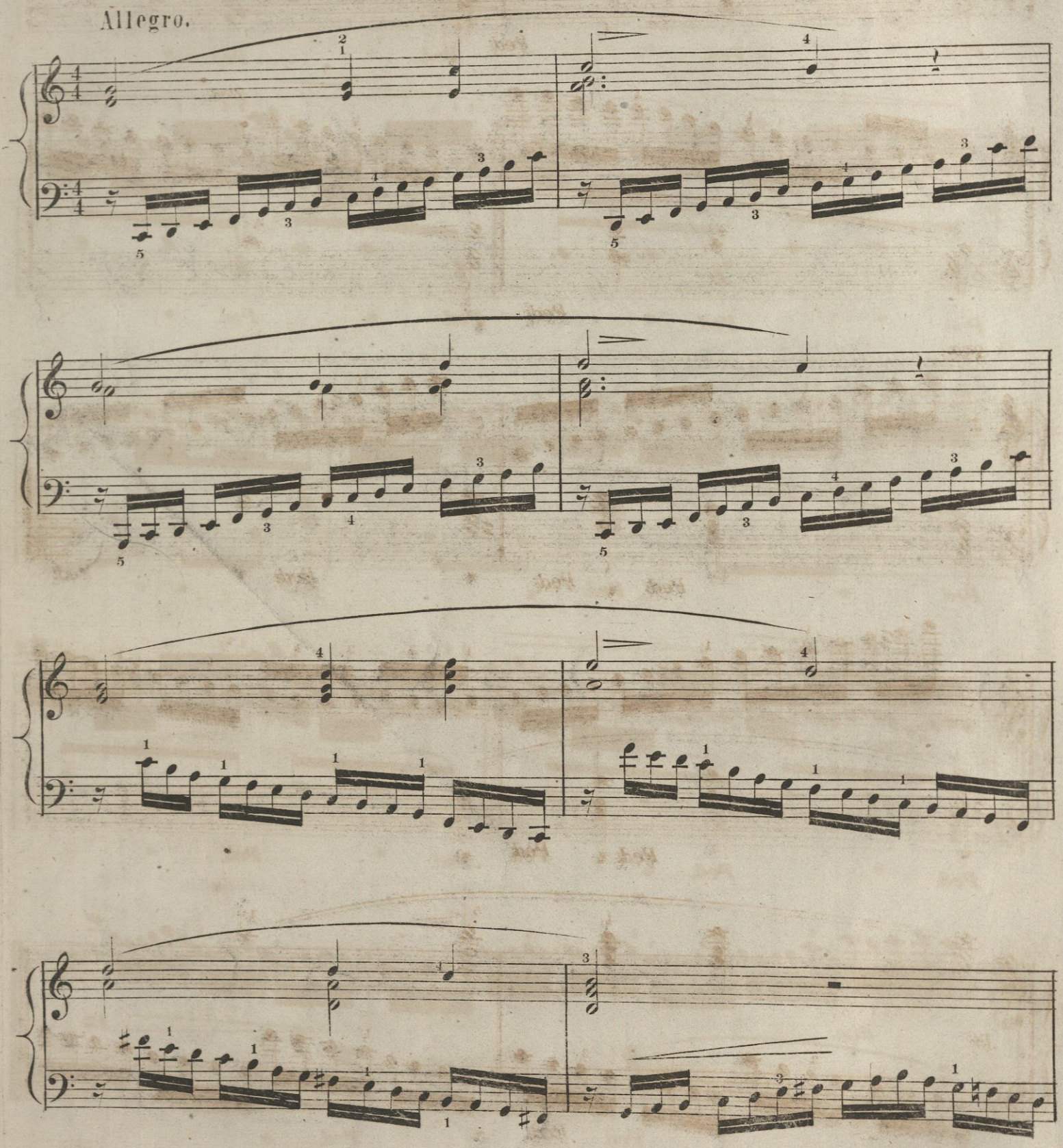
Ped. Ped. Ped. Ped.

dim. fz

Ped. Ped. Ped.

## 3.

Allegro.



*f*

Ped. ✱

8va.

Ped. ✱

8va.

Ped. ✱ Ped. ✱ Ped. ✱ Ped.

*ff*

Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱

Ped. ✳ Ped. ✳

p cres.

Ped. Ped. Ped. Ped. ✳ Ped.

Ped. Ped. Ped. ✳ Ped. f cres. Ped. Ped. Ped.

ff

✳ Ped. ✳ Ped. ✳

# 4.

Allegro.

*f*

*p* *cres.*

*f*

*f*

*p* *cres.*

*f* *p*

*mf*

*f*

Ped. Ped.

*f*

*Ped.*

*Ped.*

*p*

*cres.*

*Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.*

*f* *f*

*Ped.* *Ped.*

*p* *cres.*

*f*

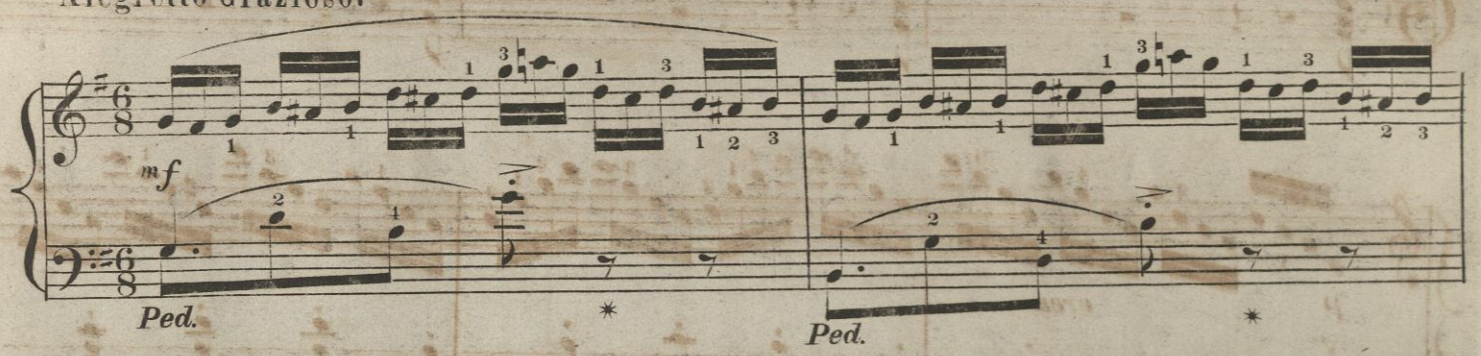
*p* *cres.*

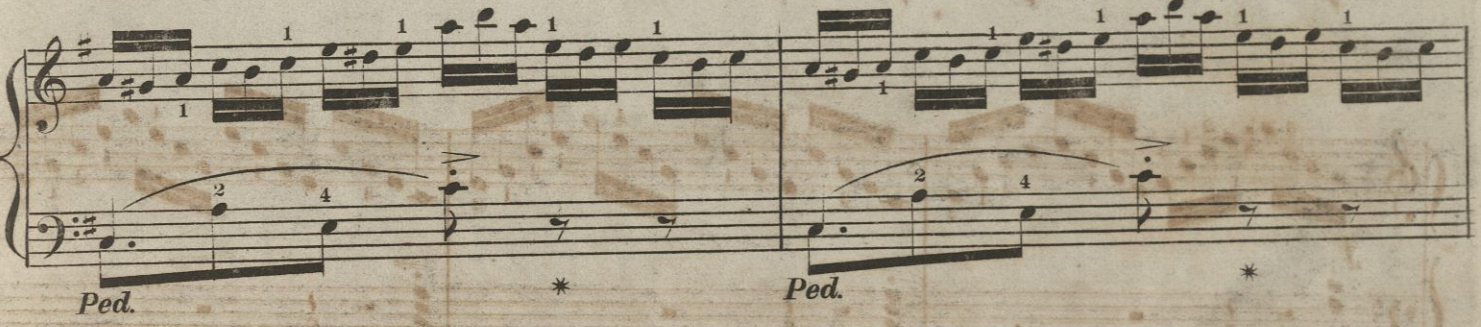
*ff*

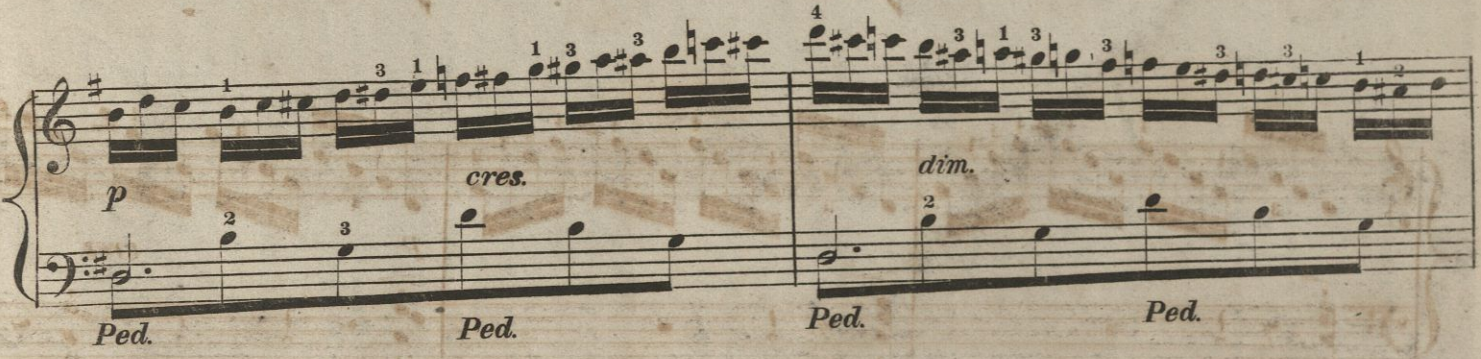
*Ped.* * *Ped.*

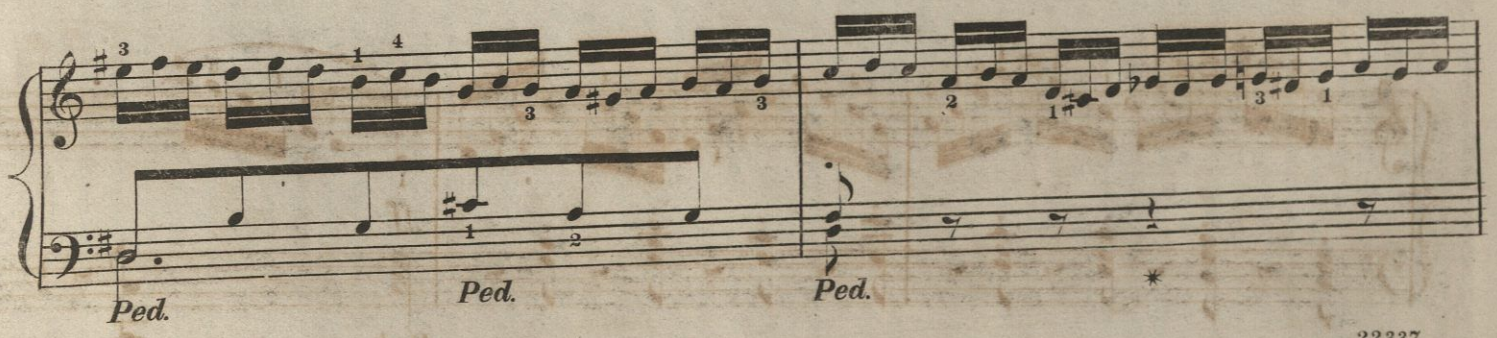
## 5.

Alegretto Grazioso.



Ped. Ped.

Ped. Ped.

8va.

*pcres.* *dim.*

Ped. Ped. Ped. Ped.

*f*

Ped. Ped. Ped.

*p*

Ped. Ped.

cres. Ped. Ped. Ped.

f

p Ped. Ped.

f dim. Ped. Ped. Ped.

p Ped. Ped.

cres. Ped. Ped. Ped.

f

*p* *cres.* *f* *f* *dim.*

*mf*

*p* *cres.* *dim.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

Ped. Ped.

Ped. Ped.

8va.

p cres. dim.

Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped.

Le petit

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„ 7. **An Adelheid** von *Krebs.* Petite Fantaisie.
„ 8. **Die Heimath** von *Krebs.* Variationen.
„ 9. **Vater ich rufe dich!** von *Himmel.* Transcription.
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## Variationen über:

# STEH NUR AUF DU JUNGER SCHWEITZERBUE.

INTRODUZIONE.
Andante con moto.

SECONDO.

D. Krug, Op. 78. Nº 10.

Lehrer.

*ff* *p* *ff* *p* *cresc.*

THEMA. Andante.

*f* *rit.* *p*

*rit.* *p*

**Var. I.**

*p* *cresc.*

Stich und Schnellpressendruck von F. W. Garbrecht in Leipzig.

4201

## Variatione über:

# STEH NUR AUF DU JUNGER SCHWEITZERBUE.

INTROZIONE.
Andante con moto.

PRIMO.

D. Krug, Op. 78. № 10.

Schüler.

*ff* *p* *ff* *p* *cresc.*

THEMA. Andante.

*f* *dim e rit.* *p*

*rit.* *p*

**Var. I.**

*p* *cresc.*

*p*

a Tempo

*p* *cresc.* *rit.* *p* *cresc.*

**Var. II.**

Con moto. *cresc.*

*f* *p* *cresc.* *f* *p* *cresc.*

**Var. III.** Allegretto.

*f* *p* *f*

*p* *cresc.* *rit.è dim.*

a tempo

*f*

1 2

*p* *scherzando* *cresc.* *rit.* *p*

Tempo

*cresc.*

**Var. II.** Con moto.

*cresc* *f* *p*

*cresc.* *f* *p* *cresc.*

**Var. III.** Allegretto.

*f* *p* *f con tenerza* *dim.*

*p* *cresc.*

a Tempo

*ritard.* *f*

1. 2.

CODA.

cresc. cresc. dim. f

cresc. fz fz cresc.

fz fz fz

p

pp

staccato cresc. dim.

cresc. dim. f

cresc. p fz

cresc. fz fz fz

f pp

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POUR

# PIANOFORTE

PAR

# D. KRUG.

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" 3. **Robert le Diable** (Meyerbeer).
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" 13. **Nordstern** (Meyerbeer).
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" 20. **Kreuzfahrer** (Spohr).
" 21. **Stradella** (Flotow).
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Gedruckt bei E. Polz in Leipzig.

# Nº 2.

## Romance de Joconde.

Allegro. ♩ = 112.

*p legato*

Henri Herz, Op. 71. Nº 2.

*f risoluto*

Andantino. ♩. = 54.

*con espressione*

*p*

Cantabile.

*dim.*

*p dolce*

*cresc.*

*p*

*mf*

*dolento*

*poco rallent.*

.a tempo

*tr*

*p*

*espress.*

Ped.

Stich und Schnellpressendruck von F. W. Garbrecht in Leipzig.

*sf* *pp*

Moderato.

*dim.* *p* *f* *sf* *p*

Allegretto. ♩ = 104.

*p* *sf*

*p* *marcato* *p*

*p*

p cresc.

Ped.

f marcato p

Ped. Ped.

f p

Ped. Ped.

cresc. f con fuoco

Ped. Ped. Ped.

sf sf

Ped. Ped. Ped.

Ped. Ped.

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*Op. 248 u. 249. **Acht leichte instruktive Sonatinen** mit Fingersatz. Neue Auflage von K. Klauser

Nämlich Op. 248.: 1te in F dur 7½ Sgr 2te in A moll 7½ Sgr 3te in C dur 7½ Sgr 4te in F dur 7½ Sgr Darauf folgen etwas schwerer Op. 249.: 5te in G dur 7½ Sgr 6te in G dur 7½ Sgr 7te in A moll 10 Sgr 8te in A dur 7½ Sgr

***Souvenir de Vienne. 6 leichte Tanz-Rondinos** über beliebte Thema's von Strauss und Lanner. Neue Auflage von K. Klauser.

Heft 1. La belle Gabriele von Strauss. Op. 182. Heft 2. Charmant-Walzer von Strauss. Op. 190. à 10 Sgr Heft 3. Amalien-Walzer von Lanner. Op. 251. Heft 4. Komet-Walzer von Lanner. Op. 252. Heft 5. Hommage a Lanner. Op. 172. Heft 6. Elisabeth-Walzer von Strauss. Op. 187. à 15 Sgr

**Premier Decameron.** 10 Compositions non difficiles sur thêmes de Strauss et Lanner.

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- 2 Variationen über Strauss Charmant-Walzer. Op. 238. . . . . 7½ -
- 3. Divertissement über Strauss. Op. 183. . 10 -
- 4. Fantasie über Strauss Gabrielen-Walzer. Op. 240. . . . . 10 -
- 5. Introduction und Variationen über Strauss Robert-Walzer. Op. 241. . . . . 10 -
- 6. Introduction und Variationen über Strauss Erinnerung an Berlin. Op. 242. . . . . 10 -
- 7. Rondino über Lanner's Schwimmer. Op. 243. 15 -
- 8. Variationen über Strauss Leben ein Tanz Op. 244. . . . . 15 -
- 9. Amusement über Strauss Alexander-Walzer. Op. 245. . . . . 15 -
- 10. Variation über Strauss Hofball-Tänze. Op. 246. . . . . 15 -

**Second Decameron.** 10 nouvelles compositions originales non difficiles.

Cah. 1. Le Caprice. Op. 68. . . . . 7½ Sgr
- 2. Divertissement. Op. 73. . . . . 10 -
- 3. Nocturne in D. Op. 87. . . . . 10 -
- 4. Rondino militaire. Op. 88. . . . . 10 -
- 5. Rondo alla Polacca. Op. 89. . . . . 10 -
- 6. Amusement aus Robert. Op. 170 . . . . 7½ -
- 7. Adagio und Rondino. Op. 210. . . . . 7½ -
- 8. Rondo in A moll. Op. 224. . . . . 7½ -
- 9. Adagio und Rondo D moll. Op. 231. . . . 7½ -
- 10. Introduction und Rondo aus der weissen Frau. Op. 233. . . . . 15 -

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- 2. Fantaisie üb. Fra Diavolo. Op. 202. in Es. 12½ -
- 3. La Violette. Rondino. Op. 203. in C. . . 15 -
- 4. Bijoux Caprice. Op. 204. . . . . 10 -
- 5. Le Cirque. Divertissement. Op. 205. . . 15 -
- 6. Allegretto varié. Op. 206. . . . . 10 -

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- 2. An Adelheid von Krebs. Transcription. . . 7½ -
- 3. Venus-Reigen. Walzer von Gungl. . . . 10 -
- 4. Radetzky-Marsch von Strauss. . . . . 7½ -
- 5. Annen-Polka von Strauss. . . . . 7½ -
- 6. La Bajadère. Romance variée. . . . . 10 -
- 7. Fahnenwacht von Lindpaintner. . . . . 10 -
- 8. Das Mailüfterl von Kreipl. . . . . 10 -
- 9. Die Heimath von Krebs. Transcription. . . 10 -
- 10. Die letzte Rose. Volkslied . . . . . 7½ -
- 11. Cavatine aus Robert. . . . . 7½ -
- 12. Trab, trab von Kücken . . . . . 10 -

Op 220. **Chant de Perles. Lieder-Perlen.** Transcriptionen, Fantasieen, Variationen etc. im modernen Style zur Bildung des Vortrags in 20 Nummern jede zu 7½ Sgr

No. 1. Kücken, Ach wenn du wärst mein eigen.
- 2. Nachtigall (Rossignol). Russisches Volkslied.
- 3. Des Mädchens Klage, den lieben langen Tag.
- 4. Es ritten drei Reiter. Volkslied.
- 5. Dreigespann (die 3 Rosse). Russisches Volklied.
- 6. In einem kühlen Grunde. Volkslied.
- 7. Lebewohl: Morgen muss ich fort von hier.
- 8. Der rothe Sarafan. Russisches Volkslied.
- 9. So viel Sterne am Himmel. Volkslied.
- 10. So muss ich denn zum Städtle hinaus.
- 11. Liebchen über Alles. Lied von Krebs.
- 12. Der Sonnenschein. Lied von R. Schumann.
- 13. Mädel ruck ruck. Schwäbisches Volkslied.
- 14. Liebesqual. Schwäbisches Volkslied.
- 15. Einsam bin ich aus Preciosa von Weber.
- 16. Schier dreissig Jahre. Deutsches Volkslied.
- 17. So leb' denn wohl du stilles Haus. Volkslied.
- 18. Mein Schatz ist ein Reiter. Volkslied.
- 19. Aennchen von Tharau.
- 20. Freudvoll und Leidvoll. Lied von Reichardt.

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- 2. Händel, G. F., der Messias.
- 3. Haydn, Jos., die Jahreszeiten.
- 4. Haydn, Jos., die Schöpfung.
- 5. Mendelssohn-Bartholdy, Elias.
- 6. Mendelssohn-Bartholdy, Paulus.
- 7. Mozart, W. A., Requiem.
- 8. Pergolese, G. B., Stabat mater.
- 9. Rossini, G., Stabat mater.
- 10. Spohr, L., des Heilands letzte Stunden.

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Le petit

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pour jeunes Pianistes.

# MORCEAUX AMUSANTS

très faciles sans octaves

par

## D. KRUG.

**Op. 78.**

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„ 15. **Thüringer Volkslied.** Transcription . .
„ 16. **Heimathklänge** v. Gungl. Variationen
„ 17. **Letzte Rose.** Kleine Fantasie . . . .
„ 18. **Wenn die Schwalben.** Kleine Fantasie.
„ 19. **Das Alpenhorn.** Transcription . . . .
„ 20. **Der Tyroler und sein Kind** . . . . . .
„ 21. **Der Heimathstern** von Canthal . . .
„ 22. **Champagner-Galopp** von Lumbye. . .
„ 23. Strauss **neue Annen-Polka** . . . . . .
„ 24.

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Variationen über das Lied:

# AN ALEXIS.

THEMA.

von Himmel.

D. Krug Op. 78 Nº 6.

Andante.

con espressione

*p*

dim.

molto ritard.

*p* *pp* a tempo.

*p*

dim.

Var. 1.

*p* leggiero.

dim.

molto ritard.

*p* a tempo.

*pp* *p*

dim.

Var. 2. Allegretto.

*p* brillante.

cresc.

*f*

dim.

cresc.

*f*

dim.

molto ritard.

*p* a tempo.

cresc.

*f*

dim.

cresc.

*f* dim.

**FINALE. Allegro.**

*p* grazioso.

*ff*

*p*

*p*

8

*ff*

8

cresc.

cresc.

*sf* *sf* *sfz* *sfz* *sfz* *sfz*

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Rl. Sgr.

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- 3. La Favorite, Donizetti. . . . . — 7½
- 4. Martha, Flotow . . . . . — 7½
- 5. Lucia, Donizetti . . . . . — 7½
- 6. Fille du Regiment, Donizetti . . . . . — 7½
- 7. l'Etoile du Nord (Nordstern), Meyerbeer. — 7½
- 8. Der Troubadour, Verdi . . . . . — 7½
- 9. Nabucco, Verdi . . . . . — 7½
- 10. Robert le Diable, Meyerbeer . . . . . — 7½
- 11. Der Prophet, Meyerbeer . . . . . — 7½
- 12. Norma, Bellini . . . . . — 7½
- 13. Der Barbier von Sevilla, Rossini . . . . — 7½
- 14. Der Tannhäuser, Wagner . . . . . — 7½

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- 2. Fantasie über Reissigers Feenreigen . . — 10
- 3. Weber's letzter Gedanke. Variat . . . . — 10
- 4. Fant. mélancolique über den Walzer eines Wahnsinnigen . . . . . — 7½
- 5. Variationen über Beethoven's Sehnsuchtswalzer . . . . . — 7½
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- 7. „An Adelheid." Pet. Fantaisie . . . . . — 7½
- 8. „Die Heimath." Variationen . . . . . — 7½
- 9. „Vater ich rufe dich." Transcription. . — 7½
- 10. „Steh nur auf." Variationen. . . . . — 7½
- 11. „Loreley." Transcription . . . . . .
- 12. „Von den Bergen muss ich scheiden."
- 13. Ricci, Rondo valse. . . . . .
- 14. Marseilloise Fantaisie militaire. . . . .
- 15. Thüringer Volkslied. Transcription. . .

**Op. 55.** Souvenir de Bal. Petites Fantaisies et Rondinos non difficile.
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- 2. Strauss, Kathinka-Polka . . . . . — 15
- 3. Gungl, Heimath-Klänge . . . . . — 15
- 4. Labitzky, Elfen-Walzer . . . . . — 15
- 5. —— Immergrün-Galopp. . . . . — 15
- 6. Lanner, Abendstern- (Evening-star) Walzer . . . . . — 15
- 7. —— Schönbrunner- (Morning-star) Walzer . . . . . — 15
- 8. Strauss, Neue Annen-Polka . . . . . — 15
- 9. Eisele- und Beisele-Polka . . . . . — 15
- 10. Lanner, Hans Jörgel-Polka . . . . . — 15
- 11. Labitzky, Montrose-Walzer . . . . . — 15
- 12. Hamm, Milanollo-Marsch . . . . . — 15

**Op. 7.** 8 Bonbons pour jeunes Pianistes (Schweizer Walzer, Victoria-Mazurka, Julianen-Polka, Elfentanz, Marine-Polka, Tyroler Alpenreigen, der Adler von Wien, Polka, Mariannen-Walzer) . . . . . — 15

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**Op. 58.** No. 2. Martha-Polka d'après Flotow. . . . . — 7½

**Op. 58.** No. 3. Marien-Polka d'après Donizetti . . . . — 7½

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Cah. 1. Donizetti, „Lucia". . . . . — 15
- 2. Bellini, „Norma" . . . . . — 15
- 3. Meyerbeer, „Robert le Diable" . . . . — 15
- 4. Flotow „Martha" . . . . . — 15
- 5. Meyerbeer „Prophet" . . . . . — 15
- 6. Balfe, „Haimonskinder" . . . . . — 15
- 7. Donizetti, „La Favorite" . . . . . — 15
- 8. Verdi, „Ernani" . . . . . — 15
- 9. Rossini, „Barbier de Sevilla" . . . . — 15
- 10. Donizetti, „Fille du Regiment" . . . . — 15
- 11. Bellini, „Somnambula" . . . . . — 15
- 12. Weber, „Freischütz" . . . . . — 15
- 13. Meyerbeer, l'Etoile du Nord (Nordstern) — 15
- 14. Verdi, „Trovatore" . . . . . — 15
- 15. Meyerbeer, „Hugenotten" . . . . . — 15
- 16. Verdi, „Nabucco" . . . . . — 15

(Wird fortgesetzt.)

Rl. Sgr.

**Op. 52.** Vaterlandslieder (Chants patriotiques), übertr. im leichten Styl.
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- 3. Poln. Nationalgesang . . . . . — 5
- 4. Schlesw.-Holst. Nationallied. . . . . — 5
- 5. Russ. Nationalhymne . . . . . — 5
- 6. Belg. Nationallied. . . . . — 5
- 7. Span. Constitutions-Hymne . . . . . — 5
- 8. Holländ. Volkslied . . . . . — 5
- 9. Yankee doodle . . . . . — 5
- 10. Ital. Volkshymne . . . . . — 5
- 11. Des Deutschen Vaterland . . . . . — 5
- 12. Rule Britannia . . . . . — 5
- 13. Choeur des Girondins . . . . . — 5
- 14. Le chant du Belge . . . . . — 5
- 15. Dänisches Volkslied. . . . . — 5
- 16. Hail Columbia . . . . . — 5
- 17. Norweg. Nationalgesang. . . . . — 5
- 18. Portug. Constitutionshymne . . . . . — 5
- 19. God save the queen . . . . . — 5
- 20. Preuss. Nationalhymne . . . . . — 5

(Wird fortgesetzt.)

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- 4. Rondo über Balfe's Haimonskinder. op. 14. — 10
- 5. Fantaisie sur des Thêmes originaux. op. 23. . . . . — 10
- 6. Souvenir de la Suisse. Fantaisie. op. 28. — 10
- 7. Rondo aus dem „Alten vom Berge." op. 32. — 10
- 8. Fantaisie a. d. Oper: „der Alte vom Berge." op. 33. . . . . — 20
- 9. Polka-Rondo über Adele Hohnstock's Concert-Polka. op. 49, No. 3. . . . — 15

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- 4. „Carneval von Venedig." Variationen. Op. 27, No. 4. . . . . — 15
- 5. Donizetti, Lucia-Fantasie. op. 41. . . . — 15
- 6. Krebs, An Adelheid (Fantasie-Tremolo). op. 40. . . . . — 15
- 7. Bellini, Norma-Fantasie. op. 42. . . . . — 15
- 8. Schubert, Lob der Thränen (Praise of tears). Transcript. op. 27, No. 1. . . — 10
- 9. Meyerbeer, Propheten-Fantasie. op. 45. 1 —
- 10. Schlesw.-Holst. Nationallied. Fant. militaire. op. 47. . . . . — 15
- 11. Meyerbeer, Robert-Fantasie. op. 43. . . — 20
- 12. Reissiger, Feenreigen (fairy dance) Fantasie. op. 44. . . . . — 20
- 13. Balfe, Gitana (Zigeunerin). Rêverie-Romance. op. 49, No. 1. . . . . — 10
- 14. Schubert, Ständchen. Transcription. op. 27, No. 2. . . . . — 10
- 15. Flotow, Martha-Fantasie. op. 53, No. 1. — 20
- 16. Kücken, „Wenn du wär'st mein eigen." (Oh wert thou.) Transcr. op. 49, No. 2. — 15
- 17. Mozart, Figaro-Fantasie. op. 56, No. 1. — 20
- 18. Taubert, Ich muss singen, (Bird song). op. 27, No. 6. . . . . — 10
- 19. Letzte Rose (Last Rose). Volkslied. Fantasie. op. 53, No. 3. . . . . — 20
- 20. Fantaisie russe, sur des thêmes nat. op. 53, No. 2. . . . . — 25
- 21. Donizetti, Favorita-Fantasie. op. 56, No. 2. . . . . — 25
- 22. Schubert, Ave Maria. Transcrpt. op. 27. No. 3. . . . . — 10
- 23. Verdi, Ernani-Fantasie. op. 56, No. 3. 1 —
- 24. Spohr, Kreuzfahrer-Fantasie, (Crociato). op. 8. . . . . — 15
- 25. Alary-Polka. Caprice. op. 57, No. 1. . — 15
- 26. Rossini, Barbier von Sevilla. Fantasie. op. 57, No. 2. . . . . — 15

Rl. Sgr.

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No. 27. Donizetti, Fille du Regiment. Fantasie. op. 57, No. 3. . . . . — 15
- 28. Stigelli, die schönsten Augen. Fantasie. op. 60, No. 2. . . . . — 15
- 29. Lindpaintner, Fahnenwacht, (Standard bearer). Variat. op. 50. . . . . — 20
- 30. Marseillaise, Fantaisie militaire. op. 60, No. 1. . . . . — 20
- 31. Bellini, Somnambula. op. 69, No. 1. . . — 20
- 32. Yankee doodle. Fant.-Variations. op. 16. — 20
- 33. Weber, Freischütz-Fantasie. op. 60, No. 3. — 20
- 34. Meyerbeer, Hugenotten-Fantasie. op. 69. No. 2. . . . . — 20
- 35. — l'Etoile du Nord (Nordstern). op. 72, No. 1. . . . . — 20
- 36. Verdi, Trovatore-Fantasie. op. 84. . . . — 20
- 37. Verdi, Nabucco-Fantasie . . . . . — 20
- 38. Schubert, Wanderer. Transcript. . . . — 10
- 39. Hommâge à Pischeck . . . . . — 20
- 40. Souvenir de Mendelssohn . . . . . — 15
- 41. Hommâge à Jenny Lind . . . . . — 22½
- 42. Fantasie Tannhäuser v. Wagner . . . . — 15
- 43. Hommâge à Mme. Sontag . . . . . — 25

**Op. 70.** No. 1. La belle Coquette. Polka de salon. . . . — 15
- 2. Le jeune Elegant. Polka de salon. . . . — 15
- 3. La jolie Espagnole. Polka de salon. . . — 15

Le Pianist avancé. Compositions brillantes et modernes.
No. 1. Caprice en Forme d'une Tarantelle. op. 2. — 15

Aus Hirschbach's Repertorium, Nov. 1844. Eine wirklich recht nette Arbeit, elegant und geschickt gemacht, die sich vortheilhaft von der jetzt gewöhnlichen Art für Piano zu schreiben auszeichnet. Fleiss und Talent leuchtet überall hervor und wir ergreifen gern die Gelegenheit auf dieses Werk die Klavierspieler aufmerksam zu machen. Manchen dieser Herren mag es vielleicht für den Concertvortrag zu leicht scheinen (es fehlen freilich die Seiltänzerkünste u. Harlekinaden der neueren Schule), doch sind wir überzeugt, dass es bei brillantem, lebendigem Spiele seine Wirkung nicht verfehlen wird.

No. 2. Mazurka élégante. op. 3. . . . . — 12½
- 3. „La Rose." Romance de Spohr. op. 10, No. 1. . . . . — 10
- 4. „Polonaise de Faust" de Spohr. op. 10. No. 2. . . . . — 10
- 5. Preghiera. Transcription. op. 17, No. 1. — 10
- 6. „O sanctissima." Andante religioso. op. 17, No. 2. . . . . — 10
- 7. Rondeau militaire über Spohr's Kreuzfahrer. op. 19. . . . . — 20
- 8. Souvenir de Weber, 4 Lieder-Transcriptions. (Der arme Minnesänger — Wiegenlied — Kriegerlied — Liebeslied) op. 36. . . . . — 15

**Op. 73.** „Souvenir de Mendelssohn." 6 Morceaux de salon. No. 1. Auf Flügeln des Gesanges. . . . . — 15

**Op. 15.** „Hommâge à Pischek." Fantaisie élégante über Favorit-Lieder. . . . . — 20

**Op. 26.** „Hommâge à Jenny Lind"-(Goldschmidt). Fantasie. . . . . — 22½

**Op. 59.** „Hommâge à Mme. Sontag. Fantasie. . . . . 1 —
(siehe auch Modebibliothek No. 39. 41. 43.)

### Für Piano à quatre mains.

**Les opéras en vogue.** Rondinos brillants et non difficiles.
No. 1. L'Elisir d'amour de Donizetti. op. 48, No. 1. . . . . — 20
- 2. Le Prophèt de Meyerbeer. op. 48, No. 2. — 20
- 3. Linda di Chamounia de Donizetti. op. 48, No. 3. . . . . — 20
- 4. Puritani et Straniera de Bellini. op. 11. . — 15
- 5. La Favorite de Donizetti. op. 68, No. 1. — 20
- 6. Trovatore de Verdi. op. 68, No. 2. . . . — 20
- 7. Giralda de Adam. . . . . — 17½
- 8. Norma de Bellini. . . . . — 20
- 9. Freyschütz de Weber. . . . . .
- 10. Tannhäuser de Wagner. . . . . .
- 11. Somnambula de Bellini. . . . . .
- 12. Martha de Flotow. . . . . .
- 13. Ernani de Verdi. . . . . .
- 14. Les Hugenots de Meyerbeer. . . . . .
- 15. Robert le diable de Meyerbeer. . . . .
- 16. Etoile du Nord de Meyerbeer. . . . . .

Vorstehende Werke von Krug sind zur besseren Uebersicht vom Leichtern zum Schwerern geordnet.

## An das respect. Publicum.

Es dürfte hier der geeignete Platz sein zu erwähnen, dass Krug nach Beendigung seiner Studien unter Jacob Schmitt, sich muthig an Herrn Kapellmeister Dr. Louis Spohr in Cassel wandte, um sich von demselben prüfen zu lassen. Krug hat die Prüfung glänzend bestanden und der gelehrte Spohr schreibt unter Anderem Folgendes über denselben:

*„Herr Krug spielt recht fertig Klavier, scheint mir aber besonders Talent zur Composition zu besitzen. Er hat mir von seinen Compositionen vorgespielt, die mir sehr gut gefallen, sie haben gute Form, sind brillant ohne überaus schwer zu sein und haben viel Eigenthümliches.* gez. **Louis Spohr.**

# COMPOSITIONS
pour
# Piano
par
# Fréd. Kuhlau.

## I. Pour le Piano à deux mains.

| | | Thlr. | Ngr. |
|---|---|---|---|
| Op. **20.** 3 Sonatines | Nº 1. (C dur) . . . . . | – | 10 |
| | Nº 2. (G dur) . . . . . | – | 10 |
| | Nº 3. (F dur) . . . . . | – | 10 |
| Op. **46.** 3 Sonates | Nº 1. in G . . . . . | – | 20 |
| | Nº 2. in D . . . . . | – | 15 |
| | Nº 3. in C . . . . . | – | 25 |
| Op. **55.** 6 Sonatines faciles, progress. et doigtées | | | |
| | Liv. 1. (C dur, G dur, C dur) . . . . . | – | 20 |
| | Liv. 2. (F dur, D dur, C dur) . . . . . | – | 20 |
| Op. **59.** 3 Sonates faciles et brillantes (Suite | | | |
| | de l'Op. 55) . . . . . | 1. | 5 |
| | Les mêmes séparées Nº 1. (A dur) . . . | – | 12½ |
| | Nº 2. in F, Nº 3. in C à . . . | | 12½ |
| Op. **60.** 3 Sonates non difficiles, mêlées de | | | |
| | trois thèmes variés (Suite de l'Op. 59) . . | 1 | 5 |
| | séparées Nº 1 in F. Nº 2 in A à . . . | – | 12½ |
| | Nº 3 in C . . . . | – | 15 |
| Op. **61.** 6 Divertissements en forme de Valses . | | – | 15 |
| Rondo alla Polacca de l'Op. 46 (G dur) . . . | | | 7½ |
| Rondeau, A moll, (Thème favori de Rode) . . . | | | 7½ |

## II. Pour le Piano à quatre mains.

| | | Thlr. | Ngr. |
|---|---|---|---|
| Op. **20.** Trois Sonatines faciles | Nº 1. (C dur) . . | – | 15 |
| | Nº 2. (G dur) . . | – | 17½ |
| | Nº 3. (F dur) . . | – | 20 |
| Op. **55.** Six Sonatines faciles et progress. | Liv. 1. | – | 27½ |
| | Liv. 2. | – | 27½ |
| Op. **59.** Trois Sonates non difficiles Suite | | | |
| de l'Op. 55. | Nº 1. (A dur) . . . . . | – | 20 |
| | Nº 2. (F dur) . . . . . | – | 25 |
| | Nº 3. (C dur) . . . . . | – | 25 |
| Op. **66.** Trois Sonatines non difficiles | | | |
| | Nº 1. (F dur) . . . . . | – | 12½ |
| | Nº 2. (C dur) . . . . . | – | 20 |
| | Nº 3. (G dur) . . . . . | – | 15 |
| Op. **70.** Trois Rondeaux agreables | | | |
| | Nº 1. 2. (in F. C.) à . . . . . | – | 7½ |
| | Nº 3. (D dur) . . . . . | – | 10 |
| Op. **75.** Der Wachtelschlag v. Beethoven, variirt, | | | |
| | in F . . . . . | 1 | – |
| Op. **76.** Lebensglück v. Beethoven variirt, in A. | | 1 | – |
| Op. **77.** Sehnsucht v. Beethoven, variirt, in B. | | – | 17½ |

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HAMBOURG chez A. CRANZ.

G. SCHIRMER
NEW-YORK
701 BROADWAY

RONDO
Nº 1.

cresc.

p

f

1.

1.

p

cresc.

p

1º

2º

f

p

f

p

f

p

f

mf

RONDO.
Nº 1.

p

dim.

1º

2º

1.

1.

f

p

f

p

f

p

f

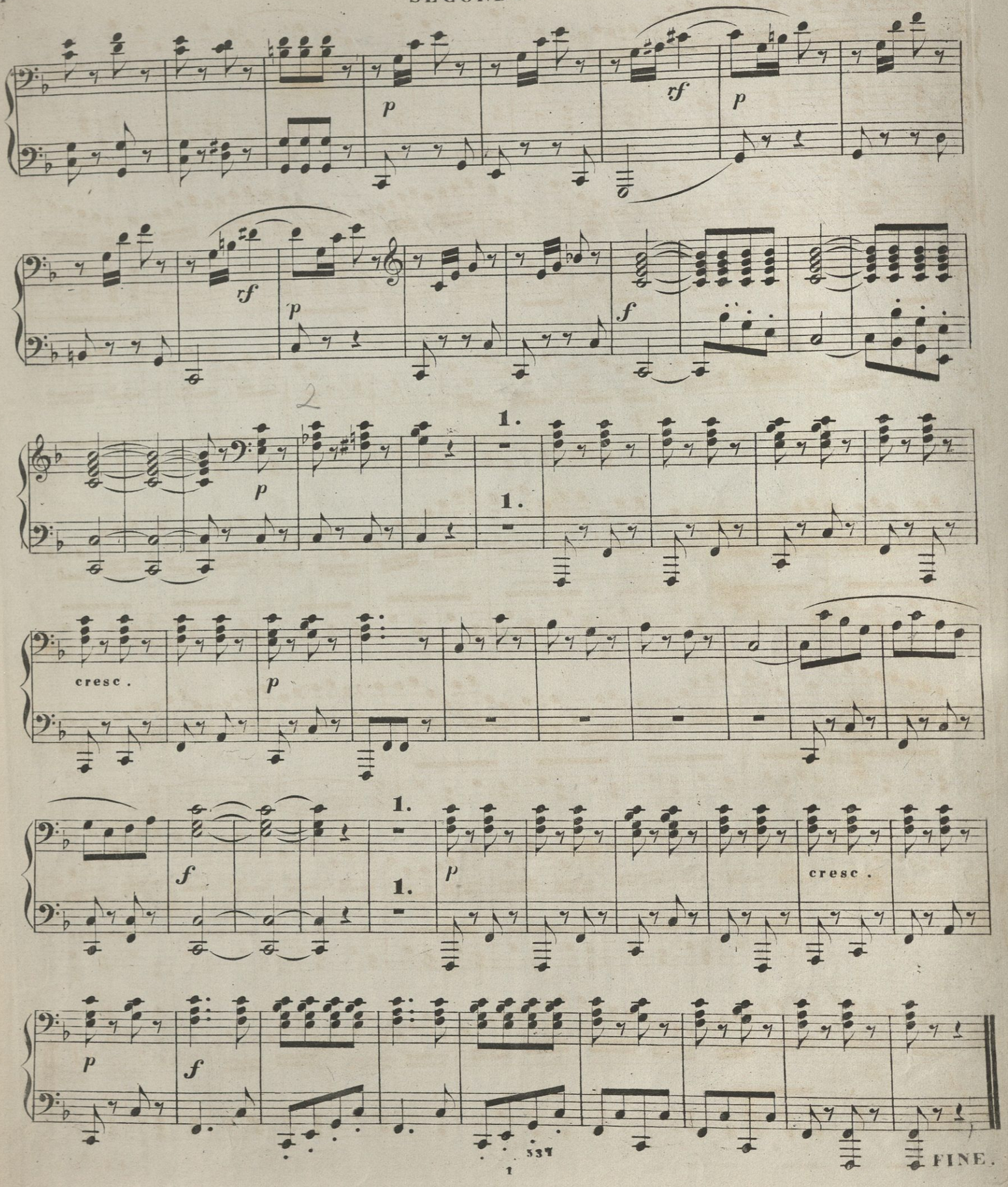
p

f

p

mf

SECONDO.



p

8

f

8

p

8

f

dim.

f

FINE.

Christmas, 1870.

# COMPOSITIONS
pour
# Piano
par
# Fréd. Kuhlau.

## I. Pour le Piano à deux mains.

| | | Thlr. | Ngr. |
|---|---|---|---|
| Op. **20.** 3 Sonatines | Nº 1. (C dur) . . . . . | – | 10 |
| | Nº 2. (G dur) . . . . . | – | 10 |
| | Nº 3. (F dur) . . . . . | – | 10 |
| Op. **46.** 3 Sonates | Nº 1. in G . . . . . | – | 20 |
| | Nº 2. in D . . . . . | – | 15 |
| | Nº 3. in C . . . . . | – | 25 |
| Op. **55.** 6 Sonatines faciles, progress. et doigtées | | | |
| | Liv. 1. (C dur, G dur, C dur) . . . . . | – | 20 |
| | Liv. 2. (F dur, D dur, C dur) . . . . . | – | 20 |
| Op. **59.** 3 Sonates faciles et brillantes (Suite | | | |
| | de l'Op. 55) . . . . . | 1. | 5 |
| | Les mêmes séparées Nº 1. (A dur) . . . | – | 12½ |
| | Nº 2. in F, Nº 3. in C à . . . | | 12½ |
| Op. **60.** 3 Sonates non difficiles, mêlées de | | | |
| | trois thèmes variés (Suite de l'Op. 59) . . | 1 | 5 |
| | séparées Nº 1 in F. Nº 2 in A à . . . | – | 12½ |
| | Nº 3 in C . . . . | – | 15 |
| Op. **61.** 6 Divertissements en forme de Valses . | | – | 15 |
| Rondo alla Polacca de l'Op. 46 (G dur) . . . | | | 7½ |
| Rondeau, A moll, (Thème favori de Rode) . . . | | | 7½ |

## II. Pour le Piano à quatre mains.

| | | Thlr. | Ngr. |
|---|---|---|---|
| Op. **20.** Trois Sonatines faciles | Nº 1. (C dur) . . | – | 15 |
| | Nº 2. (G dur) . . | – | 17½ |
| | Nº 3. (F dur) . . | – | 20 |
| Op. **55.** Six Sonatines faciles et progress. | Liv. 1. | – | 27½ |
| | Liv. 2. | – | 27½ |
| Op. **59.** Trois Sonates non difficiles Suite | | | |
| de l'Op. 55. | Nº 1. (A dur) . . . . . | – | 20 |
| | Nº 2. (F dur) . . . . . | – | 25 |
| | Nº 3. (C dur) . . . . . | – | 25 |
| Op. **66.** Trois Sonatines non difficiles | | | |
| | Nº 1. (F dur) . . . . . | – | 12½ |
| | Nº 2. (C dur) . . . . . | – | 20 |
| | Nº 3. (G dur) . . . . . | – | 15 |
| Op. **70.** Trois Rondeaux agreables | | | |
| | Nº 1. 2. (in F. C.) à . . . . . | – | 7½ |
| | Nº 3. (D dur) . . . . . | – | 10 |
| Op. **75.** Der Wachtelschlag v. Beethoven, variirt, | | | |
| | in F . . . . . | 1 | – |
| Op. **76.** Lebensglück v. Beethoven variirt, in A. | | 1 | – |
| Op. **77.** Sehnsucht v. Beethoven, variirt, in B. | | – | 17½ |

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PHILAD'A

# SONATINA

## SECONDO.

Sonatina par Kuhlau
Op. 66.

ALLEGRO NON TANTO.

No 1.

p cresc: rf p rf p cresc: f p sostenuto. f f rf rf rf rf p cresc: p cresc: 2. 2.

# SONATINA

## PRIMO.

Sonatina par Kuhlau
Op. 66.

ALLEGRO NON TANTO.

No 1.

p dolce.

8 ..... loco.

mf

8 ..... loco.

p

rf

p

cresc:

8 .....

f

p

f

1.

1.

loco.

p

1.

1.

f

rf

rf

rf

8 .....

loco.

f

p

dolce.

8 ..... loco.

mf

p

cresc:

SECONDO.

p cresc: sf p

rfz p f

ANDANTE CON MOTO.

p

mf ma dolce.

p cresc: dim: p Fine. sostenuto.

p

1. 1.

rfz p

8 loco.

cresc: f p f

ANDANTE CON MOTO.

Cantabile.

p

8

mf ma dolce. p

8

cresc: mf dim: p Fine. p

8

loco. ten: 1.

ten: 1.

SECONDO.

cresc: f dimin:

cresc: dim: p D.S.

CODA.

1. 1.

VIVACE.

p f mf f

3. 3.

mf f

p

mf

8

1. 1.

*f*

dolcissimo. dim:

cresc:

CODA.

8 loco.

dimin:

D.S.

8 loco.

leggiere.

VIVACE.

*p* *f*

8

8

*f* *p*

loco.

3. 3. mf 3. 3.

p mf

cresc:

4 3 2 4 3

fp

2 fp f p

f mf f mf f 3. 3. f

p mf

f

8 ..... loco. 8 .....

cresc:

loco.

8 ..... loco.

8 ..... loco. 8 .....

leggiere.

8 ..... loco. 8 .....

SECHS

# BELIEBTE RONDOS

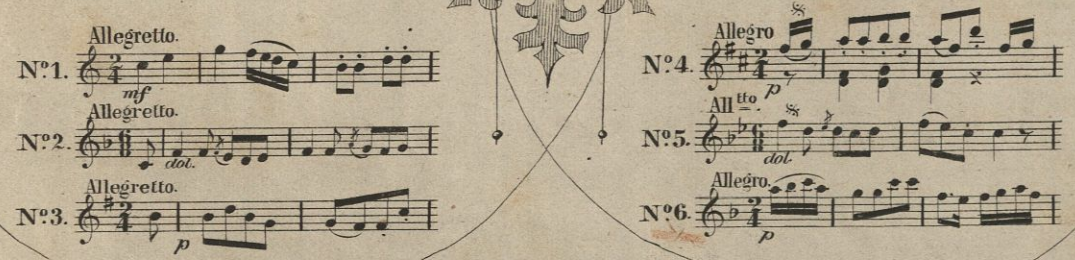
für

## Pianoforte

von

# D. STEIBELT.

OP. 33.

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Allegro.

RONDO.

*p*

*f*

*fp*

*cres:*

tr

fp

ff

p

f

f

p

cres:

f p

f

f

p

f

Oct. 25th, 1871.

# LES PAPILLONS

(THE BUTTERFLIES)

## 3 GRACEFUL PIECES

FOR THE

## PIANO

COMPOSED BY


## FRITZ SPINDLER.


Op. 66.

5

No. 2


Philadelphia. LEE & WALKER 722 Chestnut St.


Geo. F Swain.

8a

8a

mf

p

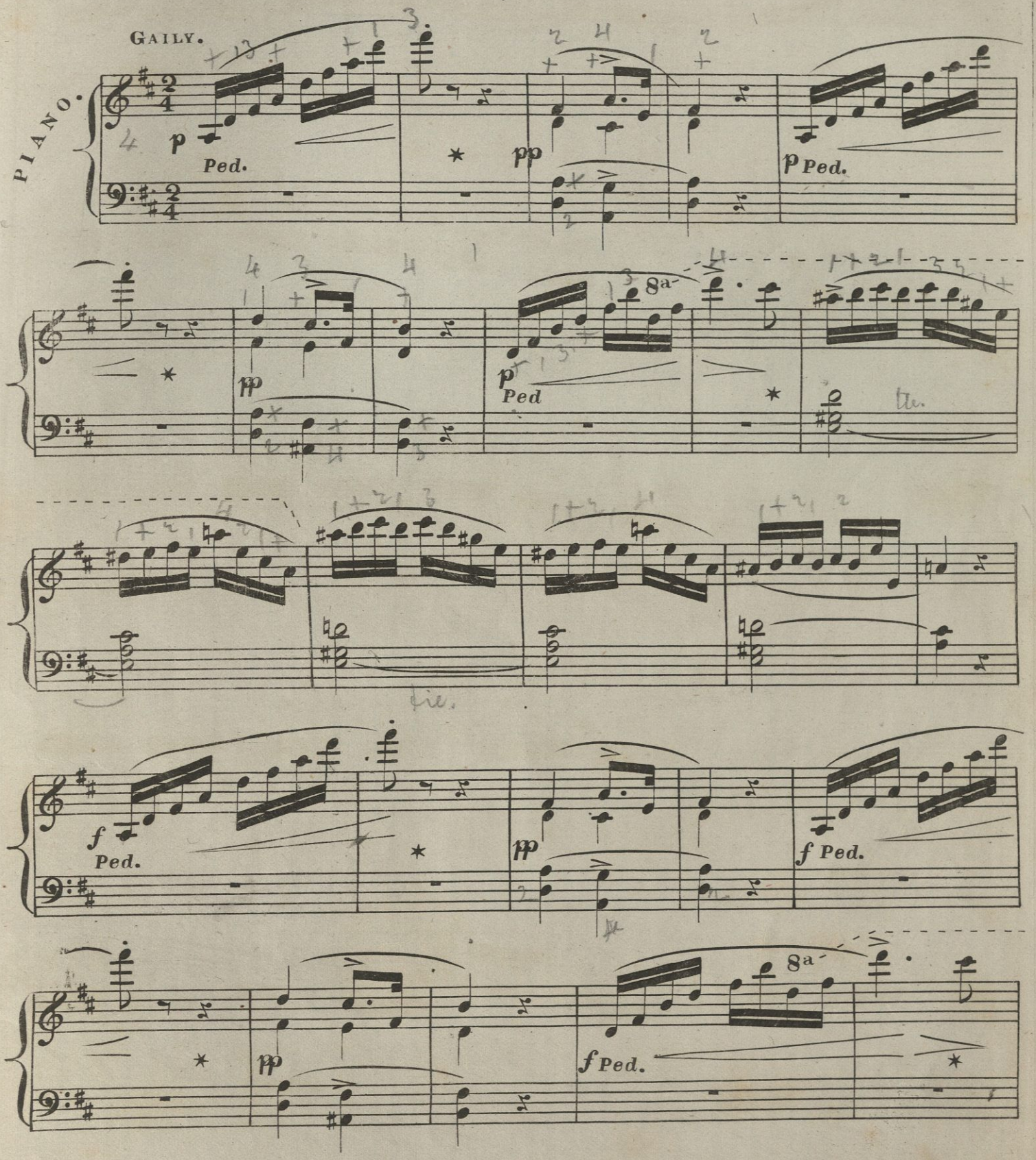
f

# BUTTERFLY. Nº 2.

COMPOSED BY FRITZ SPINDLER.

GAILY.

PIANO.



8a

mf

p

Ped.

★

Ped.

p

8a

★

p

8a

8a

mf

p

p

mf

p

mf

p

p Ped.

pp

p Ped.

pp

8a

p Ped.

8a

p

Ped. ✶

Ped.

Ped.

8a

Ped.

p

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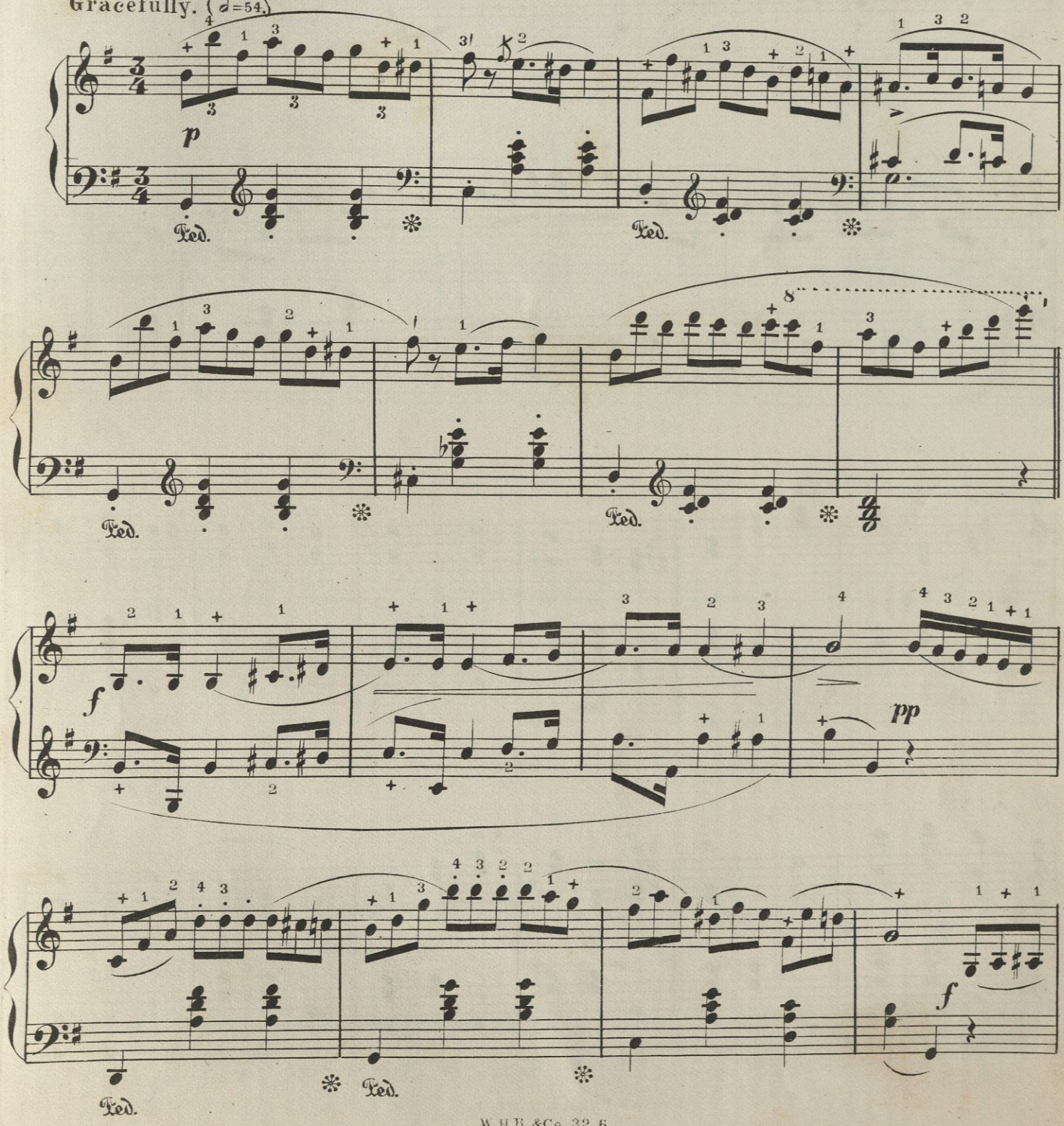

pp

Ped. Ped. Ped.

mf

Ped. Ped. Ped. Ped.

mf

Ped. Ped. Ped. Ped.

f

mf

Ped.

Ped.

Ped.

Ped.

mf

Ped.

Ped.

f

p

Ped.

Ped.

Ped.

8

Ped.

f

pp

Ped.

Ped.

Ped. Ped. Ped. Ped.

pp

Ped. Ped. Ped. Ped.

cres

Ped. Ped. Ped.

decres

Ped. Ped.

f ff

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LEIPZIG, C. F. W. SIEGEL.

2913.-2914.

Lith. Anst. v. C. Fuder, Lpz.



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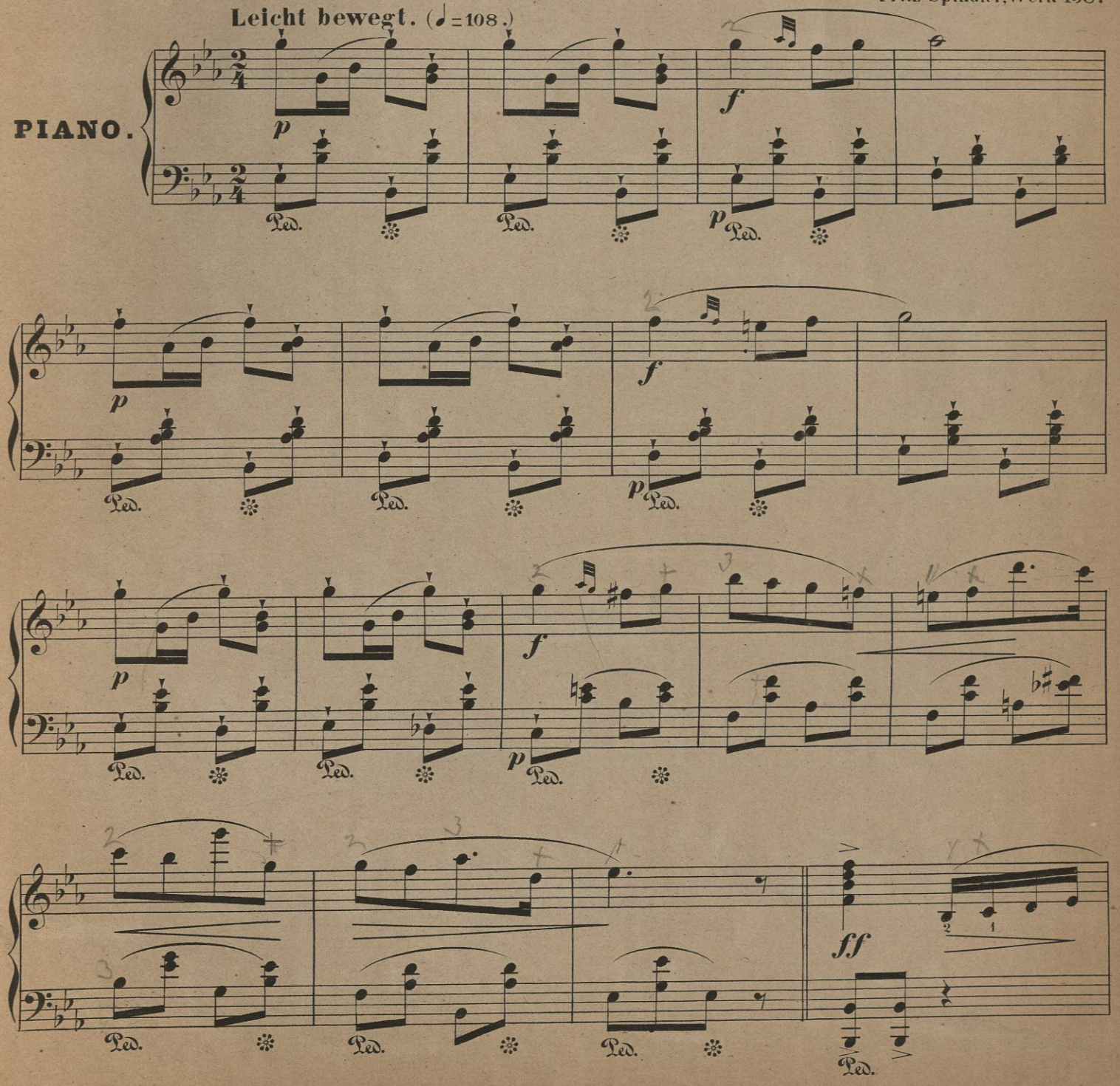
# Rosenblätter.

## 2.

Fritz Spindler, Werk 158.

Leicht bewegt. (♩=108.)

PIANO.




Stich und Druck der Röder'schen Officin in Leipzig.

2914

*p* *f* *ff*

Ped. ✻

*p* *f* *ff*

Ped. ✻

*p* *f* *ff*

Ped. ✻

*p* *f*

✻

Ped. ✻ Ped. ✻

Ped. Ped.

*abnehmend*

*f* *p* Ped. Ped. *f* *p* Ped. Ped.

*f* *p* Ped. *f* *p* Ped. Ped.

*f* *p* Ped. Ped. Ped. Ped.

8

*pp*

Ped.

8

*mf* *pp*

Ped.

8

*mf* *pp* *zunehmend*

Ped.

8

*abnehmend*

Ped. Ped.

8

*fffz* *ff* *fffz* *ff*

Ped. Ped. Ped.

8

*pp*

Ped.

8

*mf*

*pp*

Ped.

8

*mf*

*pp*

Ped.

8

*zunehmend*

Ped.

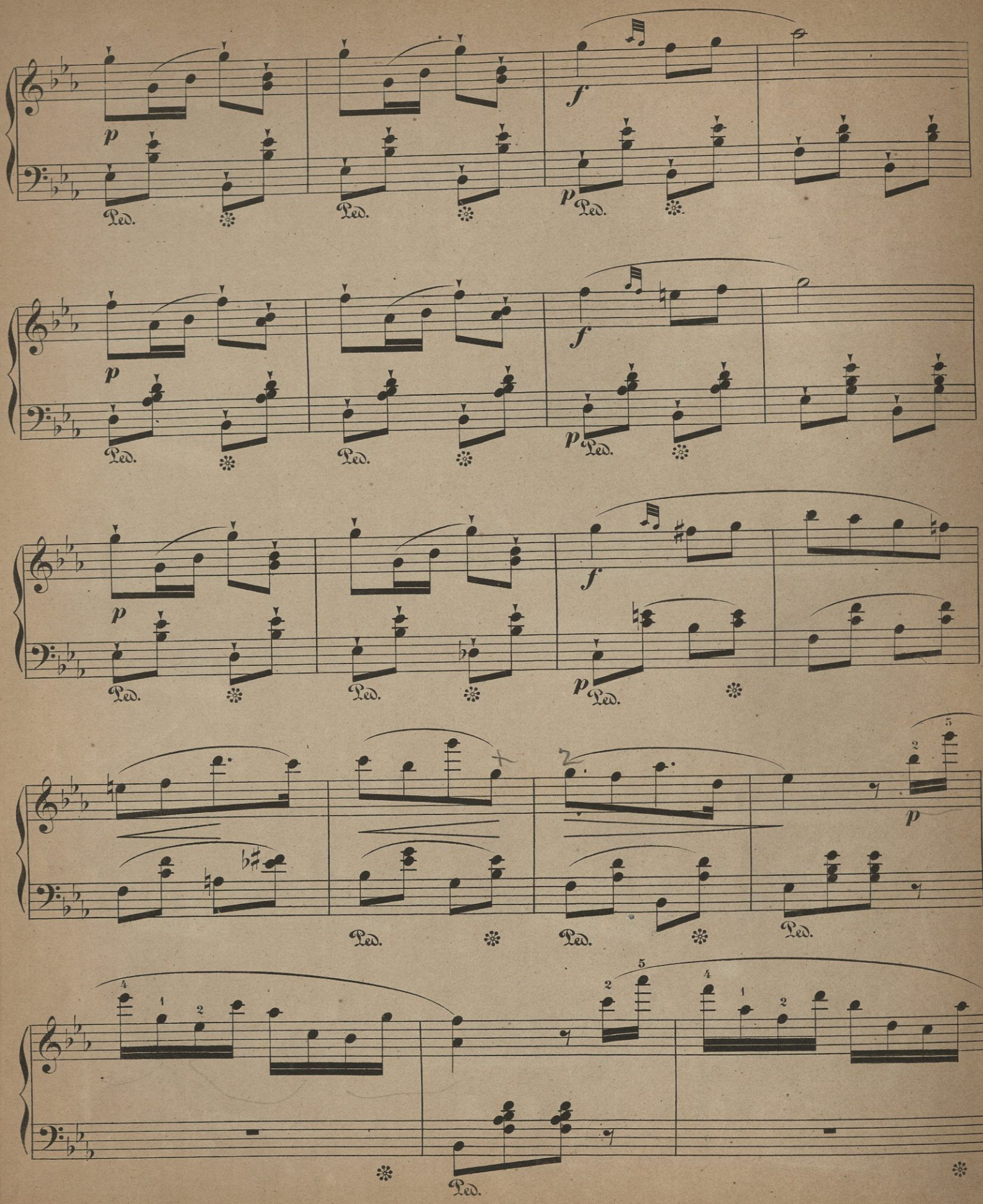
Ped.

8

*abnehmend*

Ped.

Ped.


p
Ped.
f
p
Ped.

8

*pp*

Ped. ✻ Ped.

8

*zunehmend*

✻ Ped. ✻ Ped. ✻

8

*f*

Ped. ✻

*ff*

Ped.

8

✻

# Non più Mesta

## Aria

IN

## La Cenerentola

BY

## ROSSINI,

*Arranged as a Rondo*

*for the*

## Piano Forte

BY

## F. HUNTEN.

3½

*Baltimore Published by Geo Willig Jun.r*

# INTRODUCTION.

ANDANTE.

sotto voce.

con enegia.

dim.

f

NON PIU MESTA.

ALLEGRETTO.

p

dol.

p

f

BRILLANTE.

dol.

cres.

p

p

fz fz fz fz

con forza

fz

dim _ _ _ _ _ in _ _ _ _ uen _ _ _ _ _ do.

p

p

p

f

cres. cend.

p

do.

f

p dol.

f

p

fz fz

8va

cres cen do.

f

loco

ff

fz fz fz

# PERLES HARMONIQUES

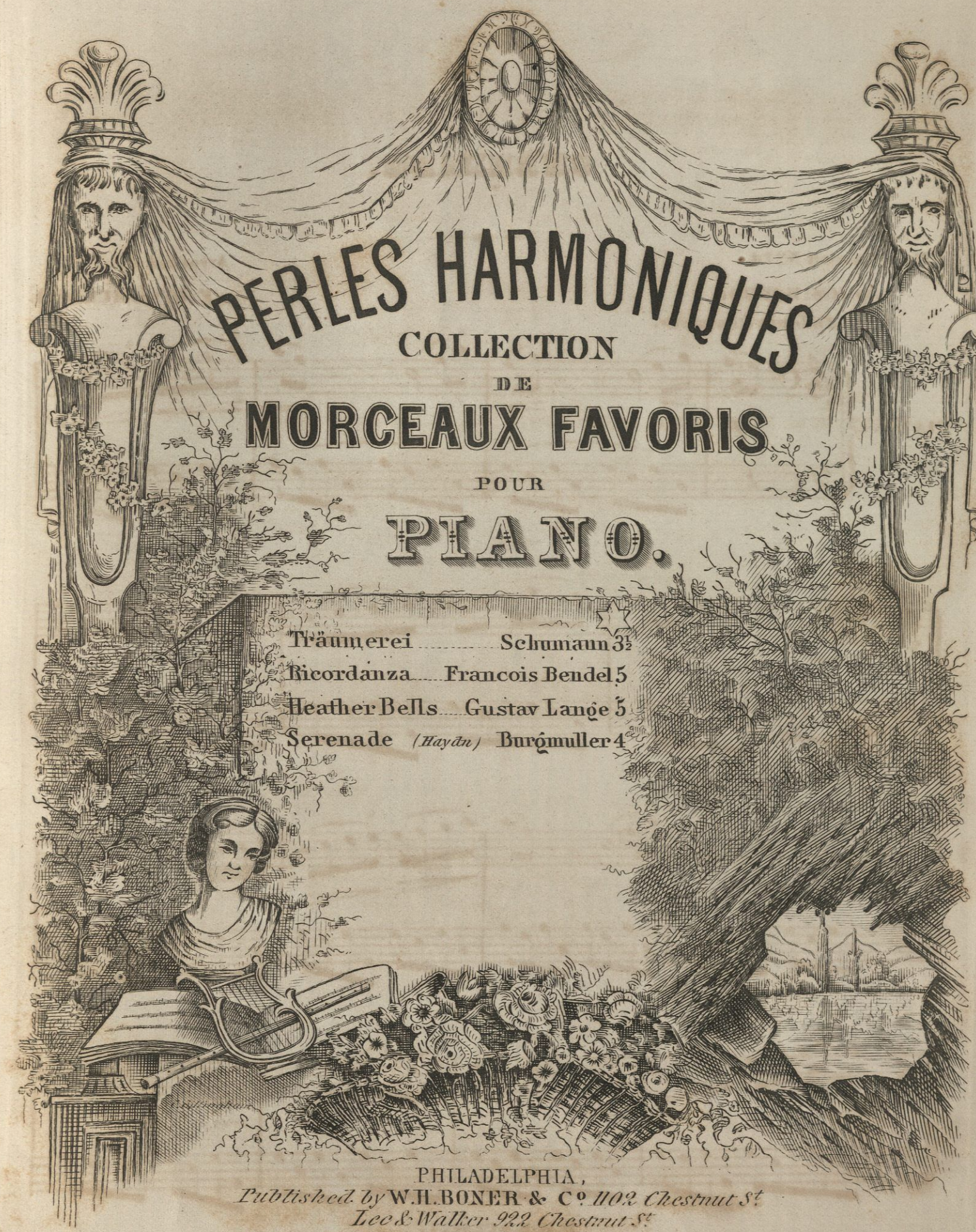
COLLECTION

DE

# MORCEAUX FAVORIS

POUR

# PIANO.



| | | |
|---|---|---|
| Träumerei | Schumann | 3½ |
| Ricordanza | Francois Bendel | 5 |
| Heather Bells | Gustav Lange | 5 |
| Serenade *(Haydn)* | Burgmuller | 4 |

PHILADELPHIA,
*Published by* W.H. BONER & Co. *1102 Chestnut St.*
*Lee & Walker 922 Chestnut St.*

# SERENADE.

From Quartett Nº74
by JOS: HAYDN.

Arranged by
F. BURGMULLER.

*Andante Cantabile.*

PIANO.

*p* dolce.

cres.

mf

p

mf

p

poco ritardando.

A tempo.

*p*

*mf*

*p*

cres.

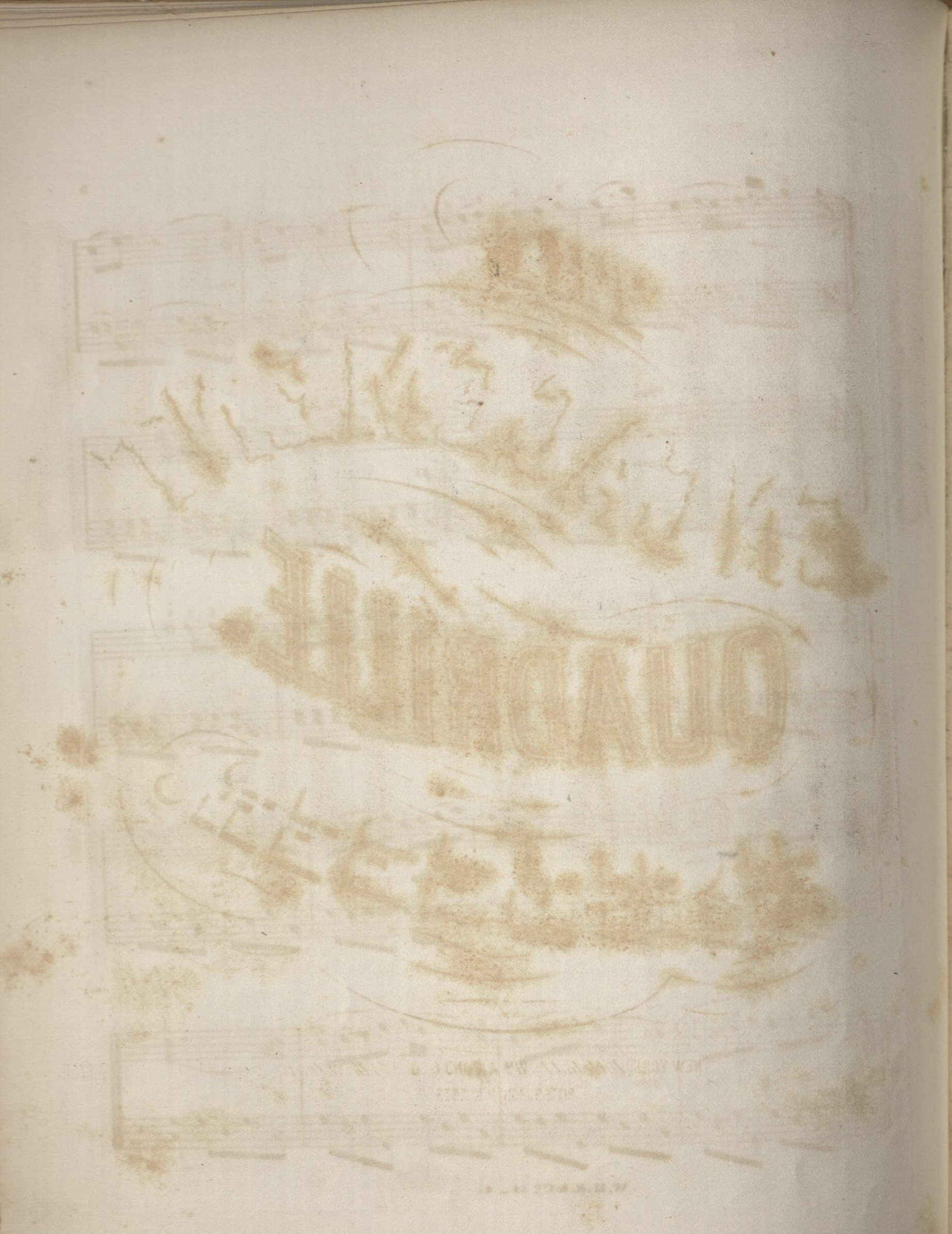
*p*

*mf*

*p*

poco a poco ritardando. - - - - -

- - - - - - - - dim - - - - - *tp* - - - - - - - -



# THE ENGAGEMENT QUADRILLE.

COMPOSED BY

## H. KLEBER.

4

NEW YORK Published by WM A. POND & CO 547 Broadway.
PITTSBURGH. H. KLEBER.

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# THE MEETING.

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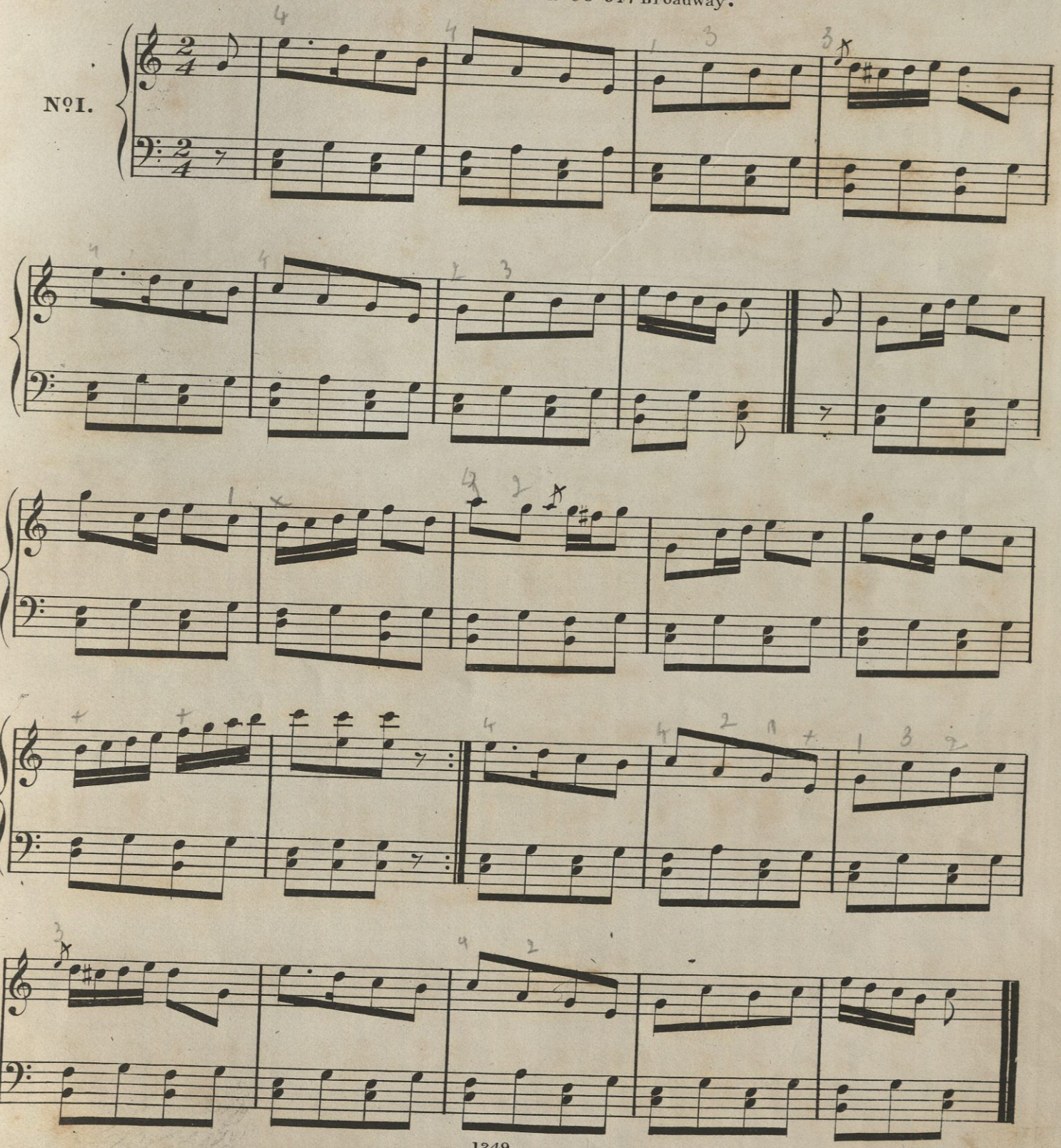
No I.





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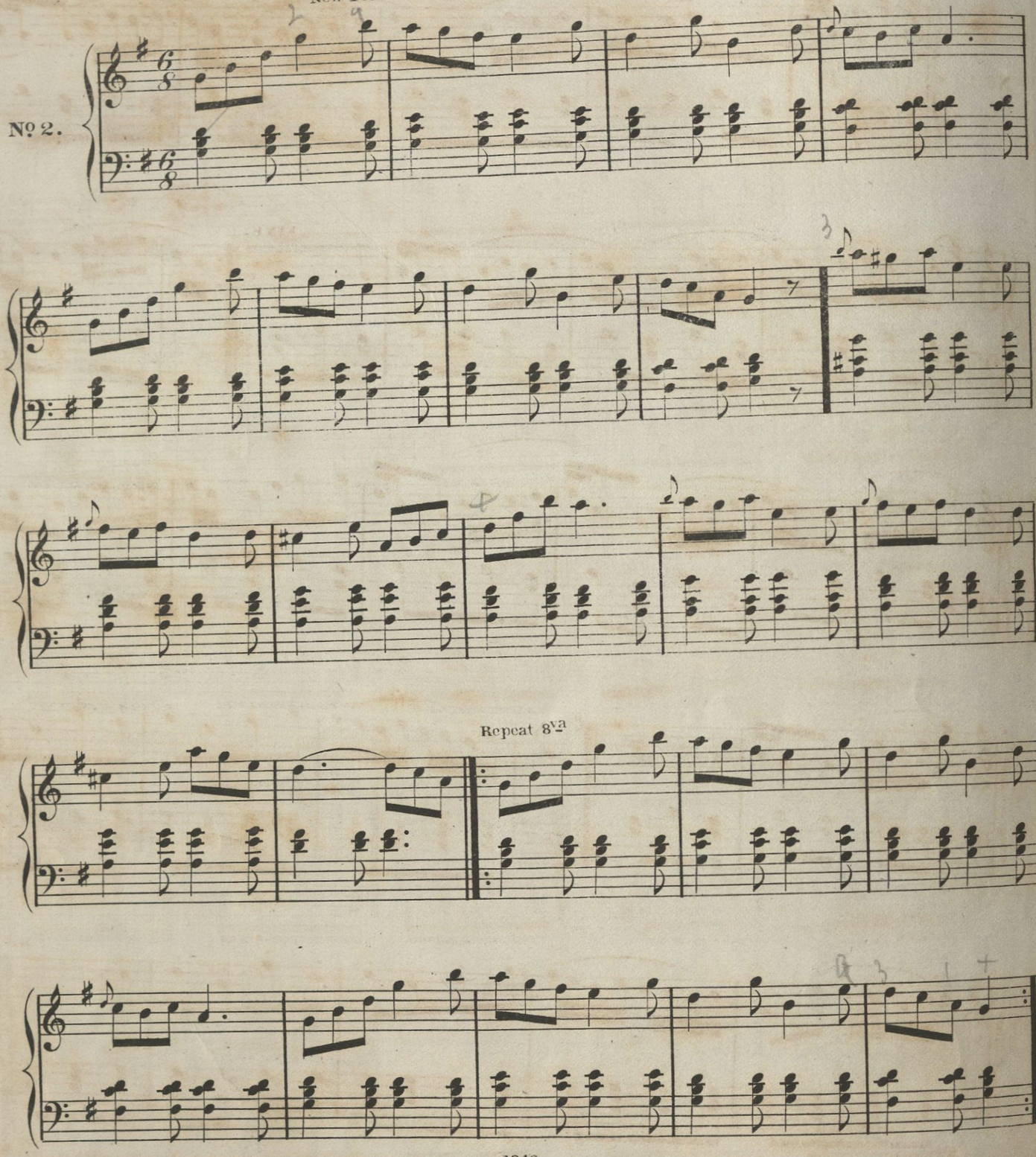


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FINE.

D.C.

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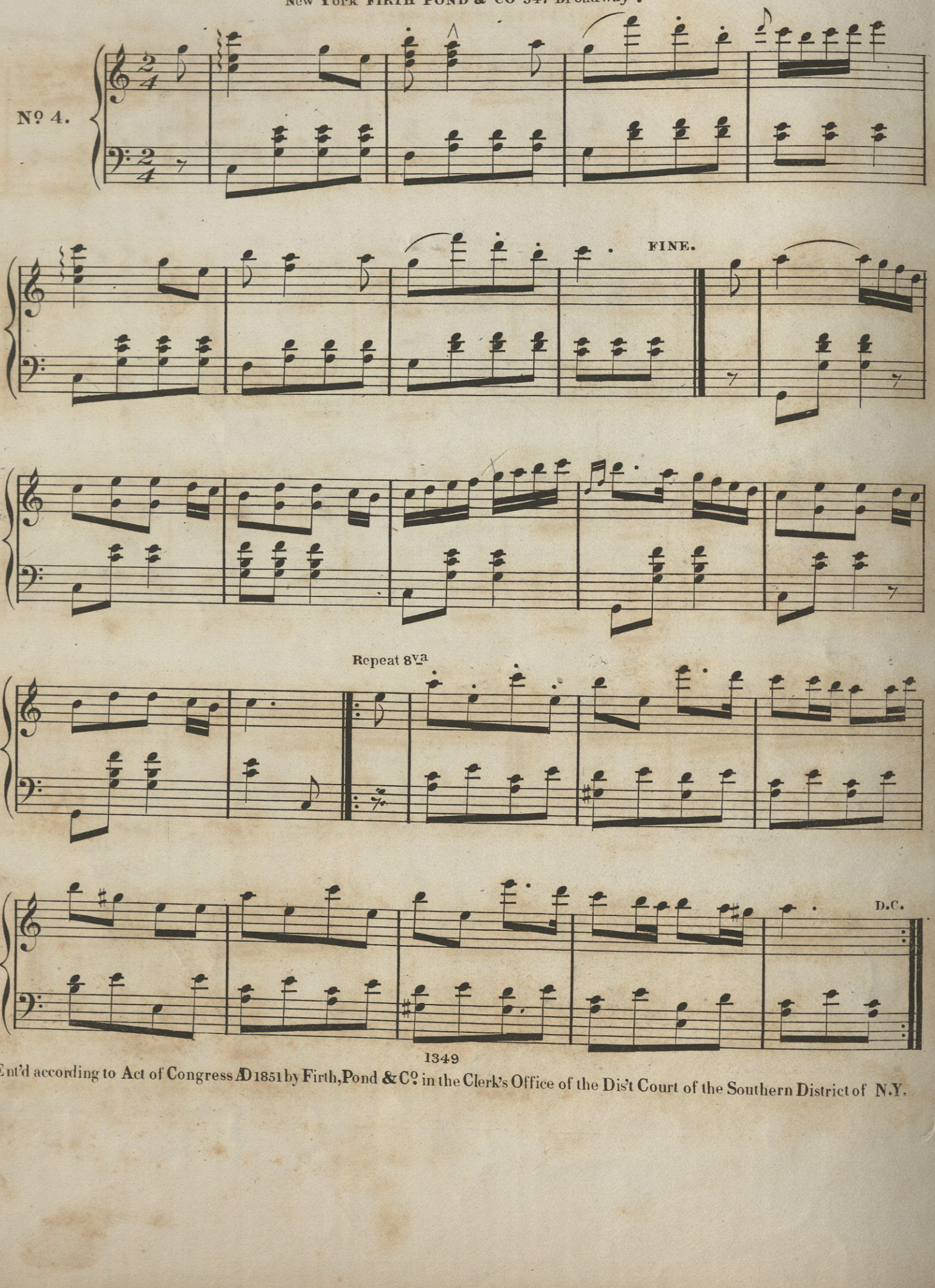




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# 4 MAZURKAS

## pour le Pianoforte

dédiées

à Monsieur le Comte de Perthuis

composées

par

# FRÉDR. CHOPIN.

Propriété des Editeurs.

**Oeuv. 24.** **Pr. 20 Gr.**

*Leipsic*

*chez Breitkopf & Härtel*

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***St Petersbourg**, chez Bernard & Holtz.* ***Varsovie**, chez G. Sennewald.*

*Enregistré dans les Archives de l'Union.*

# QUATRE MAZURKAS.

Lento. (M.M. ♩ = 108.)

F. Chopin, Op. 24.

## Nº 1.

*rubato*

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

*dolce*

*fz*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

*fz* *fz*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

*fz*

1.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Stich und Druck von Breitkopf & Härtel in Leipzig. 5647

2.

*con anima*

*cresc.*

*p*

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

*cresc.*

*p*

ritenuto

*dimin.*

a tempo

Ped.

*sempre più p*

Ped. Ped. Ped.

ritenuto

*pp*

Ped. Ped. Ped. Ped. Ped.

Allegro non troppo. (M. M. ♩ = 192.)

F. Chopin, Op. 24.

Nº 2.

*legato*

*sotto voce*

*il basso sempre legato*

*più f*

*dolce*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

ritenuto

*rubato*

Ped. Ped. Ped. Ped. Ped. Ped.

ritenuto

a tempo

Ped. Ped. Ped. Ped.

*più f*

ritenuto a tempo

*p* *fz* *p* *pp* *dolce*

Ped.

*sotto voce*

*f* *p*

Ped. Ped. Ped. Ped. Ped.

*f* *p* *f*

Ped. Ped. Ped. Ped.

*p sempre piano e legato*

poco ritenuto

a tempo

pp sotto voce

Moderato. (M. M. ♩ = 126.)

F. Chopin, Op. 24.

*con anima*

**№ 3.**

Ped. ✲ Ped. ✲ Ped. ✲

*fz* *p*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

*fz* *dolce*

1. 2.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

*p* *legato*

Ped.

Ped. ✱ Ped. ✱

*fz* *p*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

*fz* *dolce*

1. 2.

*dolciss.*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

*per - - - den - - - do - - - si*

Ped. ✱ Ped.

F. Chopin, Op. 24.

Moderato. (M. M. ♩ = 132.)

No. 4.

*p*

*poco a poco cresc.*

Ped. ✱

*ff*

*p*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

*cresc.*

*ff*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ *p* Ped. ✱

*scherzando*

*dolce*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

3

Ped. Ped. Ped. Ped. Ped.

*f*

accellerando ritenuto a tempo

*dimin.* *cresc.*

Ped.

più agitato a

*ff* *p*

Ped. Ped. Ped. Ped. Ped.

stretto

3 3

*cresc.*

*ff*

1. 2.

*p*

Ped. Ped. Ped. Ped.

*legato*

*sotto voce*

1.

2.

*con anima*

*f*

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

*pp*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

*f*

*dolcissimo*

*pp*

*p*

ritenuto

*cresc.*

✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

a tempo

*ff*

*pp*

Ped. Ped. Ped. Ped.

*con forza*

*ff*

Ped. Ped. Ped. Ped. Ped.

*sotto voce*

*tr*

*pp*

*cresc.*

*p*

Ped. Ped. Ped. Ped. Ped.

accellerando

ritenuto

*ff*

*dimin.*

Ped. Ped.

a tempo

cresc.

ff

Ped. Ped. Ped.

più agitato e stretto

p

cresc.

Ped. Ped. Ped. Ped. Ped.

ff

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

riten.

Ped. Ped. Ped. Ped. Ped.

*calando*

*dimin.*

*pp*

Ped. Ped. Ped. Ped. Ped.

*mancando*

sempre rallent.

*pp*

Ped. Ped. Ped. *pp* Ped.

*smorzando*

Ped. Ped. Ped.

# Collection

## Of Easy

# Sonatines

and

# Rondos.

| | | | | | |
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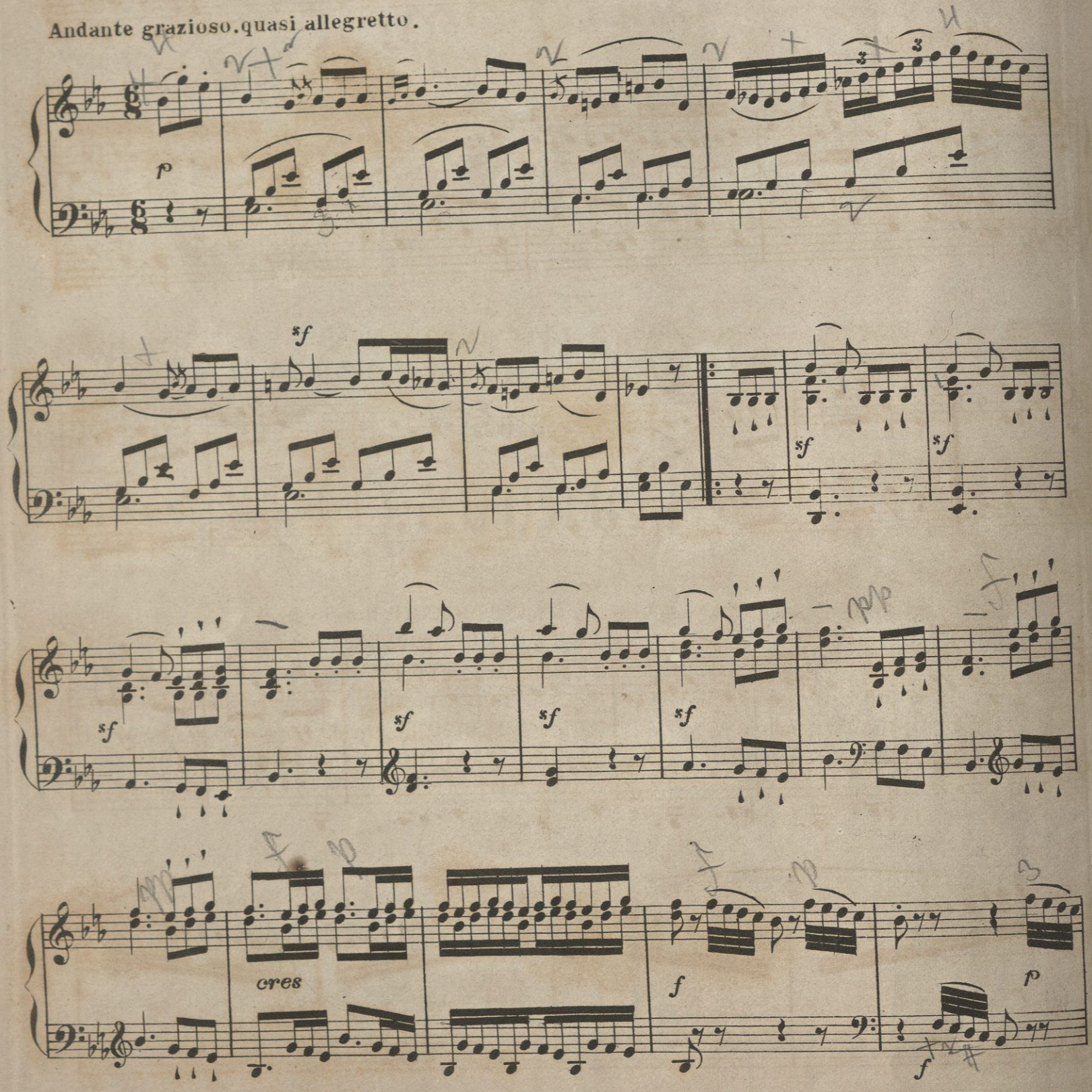
| 3 | „ Op. „ 2 „ | 6 | 4 | BEETHOVEN Rondo in C. | 5 |
| 5 | „ Op. „ 3 „ | 6 | 6 | „ Op. 49 N°. 1 Sonatine in G min.r | 5 |
| 7 | MOZART Sonatine in C. | 7½ | 8 | „ Op. 49 N°. 2 Sonatine in G maj.r | 5 |
| 9 | HAYDN, Rondo in A. | 5 | 10 | HUMMEL, Op. 49. Capriccio. | 6 |
| 11 | HAYDN, Sonata in C. *(easy)* | 6 | 12 | BEETHOVEN Op. 33 N°. 1 Bagatelle | 3½ |
| 13 | | | 14 | | |
| 15 | | | 16 | | |
| 17 | | | 18 | | |
| 19 | | | 20 | | |

Philadelphia, LOUIS MEYER 1413 Chestnut St.

# ANDANTE GRAZIOSO.

L. van BEETHOVEN, Op. 33. No. 1.

Andante grazioso. quasi allegretto.



cres

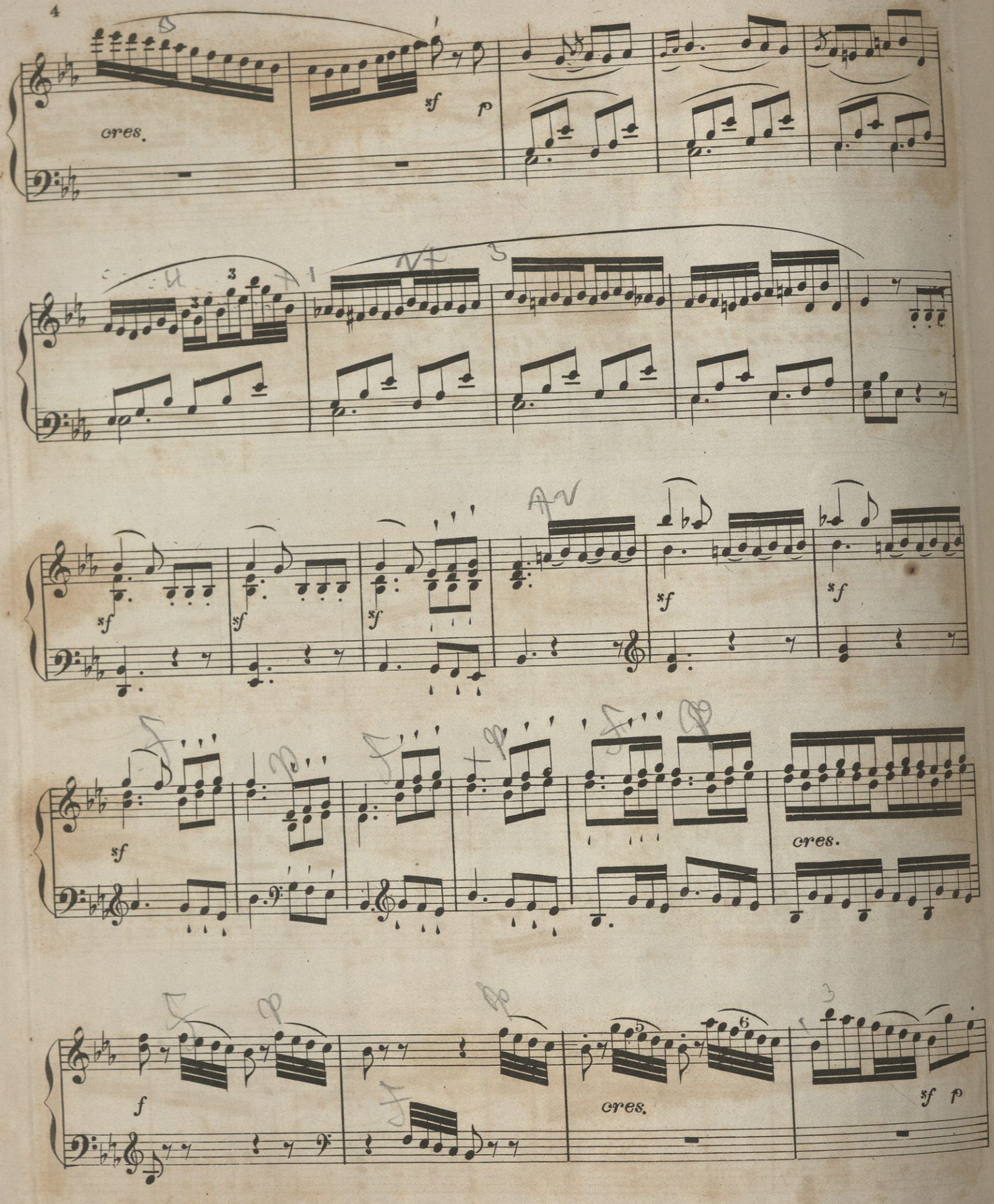
sfp

dol

cres

sf sf sf sf

p


cres.
sf
p
sf
sf
sf
sf
sf
cres.
f
cres.
sf p

dol

cres

f

Abide with me, Sacred,.....*C. Blandner*, 50
At Drum-Beat inspiring, (Forza del destino,) ..... *Verdi*, 40
Al suon del tamburro, (Forza del destino,)..... *Verdi*, 40
Come forth, my love—Serenade, (Solo and Chorus,)..... *Rosewig*, 35
Dream of bliss,..... *Jean Louis*, 35
Eight o'clock in the evening,.... *Walters*, 35
Evening, (Abend ist's,)..... *Abt*, 30
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Forget them not, (words by Mrs. Hemans,)..... *Rodrigo de Vardos*, 35
Golden Days, (lively and easy,) *a' Beckett*, 30
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Abschied von der Heimath, op. 131, *Oesten*, 40
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Ah, che la morte, (Trovatore,)..*Osborne*, 40
Ah, I have sighed to rest, (Trovatore,) *Osborne*, 40
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Alma Song, op. 110,..... *Krug*, 35
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Andante favori, ..... *Mozart*, 40
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Andante, from the Clarinett Quintett, op. 108,..... *Mozart*, 40
Andante, from Son and Stranger,..... *Mendelssohn*, 20
Andantino,..... *S. Heller*, 20
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Horch, die Lerch, (Schubert,)..... *Liszt*, 40
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Ich weiss nicht was soll es bedeuten, op. 110,..... *Krug*, 35
Ignis Fatuus, (Irrlicht,)..... *Jungmann*, 35
Il Penseroso,... ..... *S. Heller*, 30
Il Sogno, Valse brillante d'Abt, *F. Losse*, 60
Image in the Heart, op. 54,..... *Krug*, 30
Impromptu Etude,..... *S. Heller*, 30
In die Ferne, (Rememberme,) *Brinkmann*, 30
Ivy Hall, Marche brillante,..... *Agthe*, 50
Jet d'Eau, op. 76,..... *Egghard*, 50
Kommt a Vogerl geflogen, (Danish Air,) *Krug*, 35
L'Adieu, ..... *Wolfsohn*, 40
L'Esperance, Mazurka brill.,..... *Green*, 35
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La Gazelle, ..... *Hoffman*, 40
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Lorely, op. 110, ..... *Krug*, 35
Longing, op. 96,..... *Jungmann*, 30
Love Song, (Liebeslied,) op. 5,..*Henselt*, 30
Magali, Valse brill., Op. 83,.....*Leybach*, 60
May Breeze, (S'Mailüfterl,) op. 110, *Krug*, 35
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Menuet de Mozart,..... *Schulhoff*, 40
Minuetto, from Samson,..... *Huendel*, 20
Miserere, (Trovatore,) ..... *Osborne*, 40
Night Song,..... *S. Heller*, 30
Nocturne, in F sharp, op. 15, No. 2, *Chopin*, 35
Nocturne, op. 16, No. 1,..... *Gutmann*, 30
Norma, Fantasie brillante,..... *S. Smith*, 1 00
O, bitte ich liebe Vögelein, op. 81, *Kuhe*, 60
Oberon, Fantasie brill., op. 86, *Leybach*, 80
Octette Serenade, (Andante,).... *Mozart*, 35
Paroles d'Amour, (Words of Love,) *Lewis*, 40
Penseroso,..... *S. Heller*, 30
Petite Fleur,..... *Voss*, 35
Polonaise, in C sharp, minor, op. 26, *Chopin*, 50
Quartett celébre, (Fidelio,)....*Beethoven*, 30
Remember me, (In die Ferne,) *Brinkmann*, 30
Robin Adair, Fantasie brill., *Hoffmann*, Colored Lithograph,..... 60
Robin Adair, transcription brill., *Meyer*, Colored Lithograph,..... 75
Robin Adair, easy transcription, *Meyer*, 60
Sail in my Boat, (Vogue ma Nacelle,... 75
Schlummerlied, op. 124,. .....*Schumann*, 40
Schneeflocken, (Snow Flakes,) *Richards*, 50
Serenade, from Stradella,.....*Gunther*, 30
Sehnsucht, (Longing,) op. 96, *Jungmann*, 30
Shakespear's Serenade, (Hark, the Lark,) *Liszt*, 40
Shepherd's Evening Song,.....*Lewis*, 40
Slumber Song, (Schlummerlied,) op. 24, *Schumann*, 40
Snowbell, (Schneeglöckchen,) op. 19,... *Spindler*, 40
Snow Flakes,..... *B. Richards*, 50
Soleil Couchant, (Sunset,) Nocturne,... *Leupold*, 35
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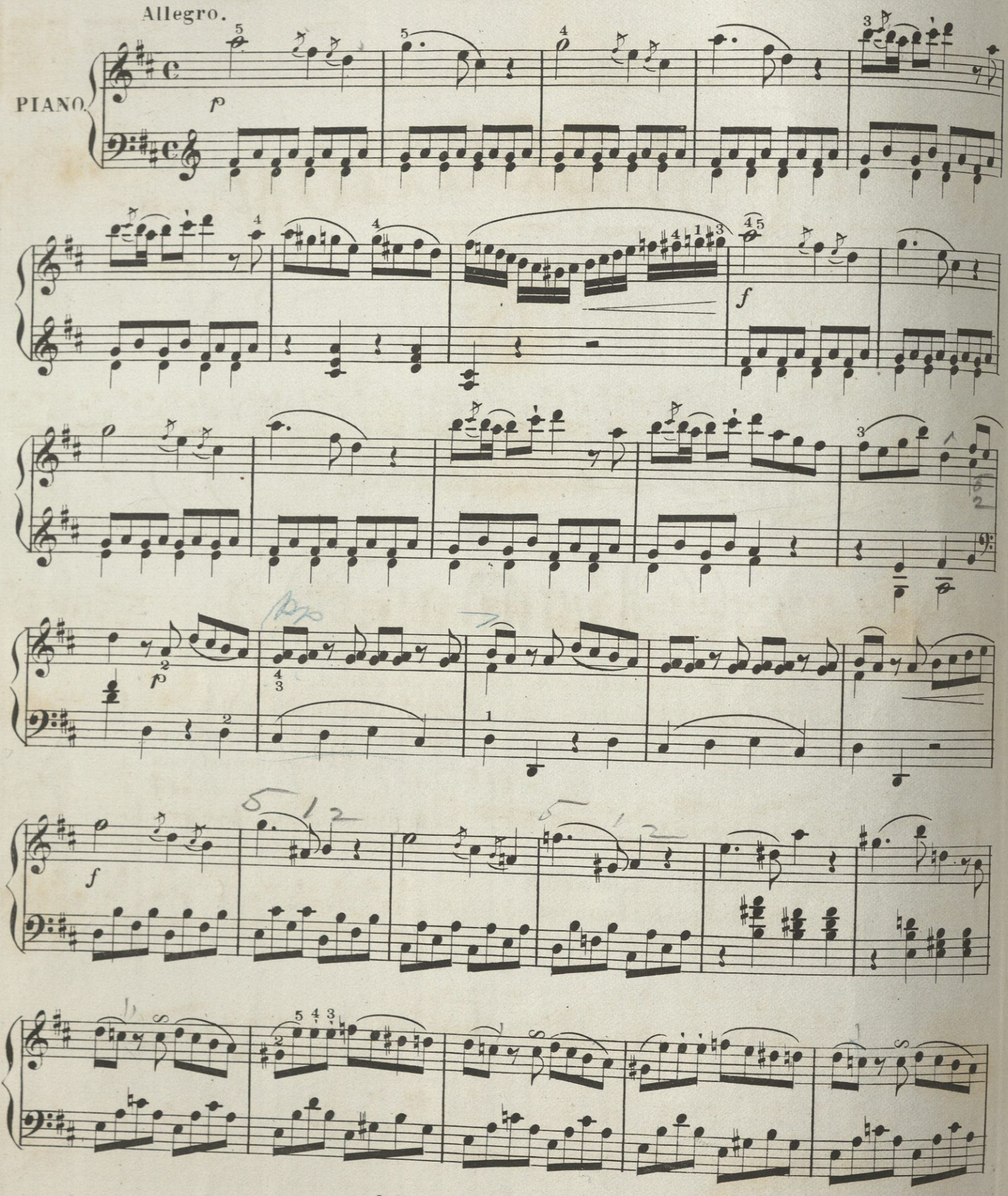

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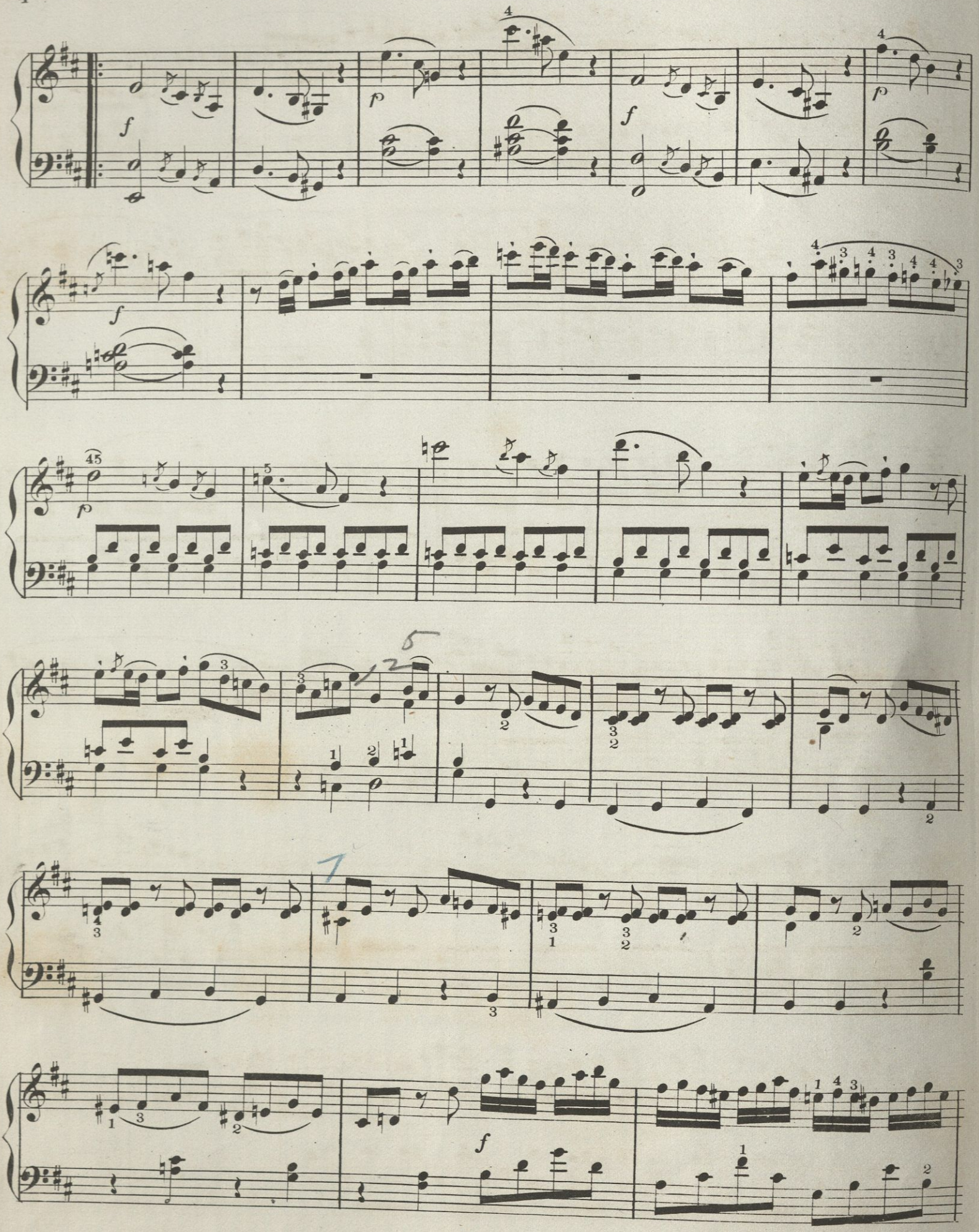
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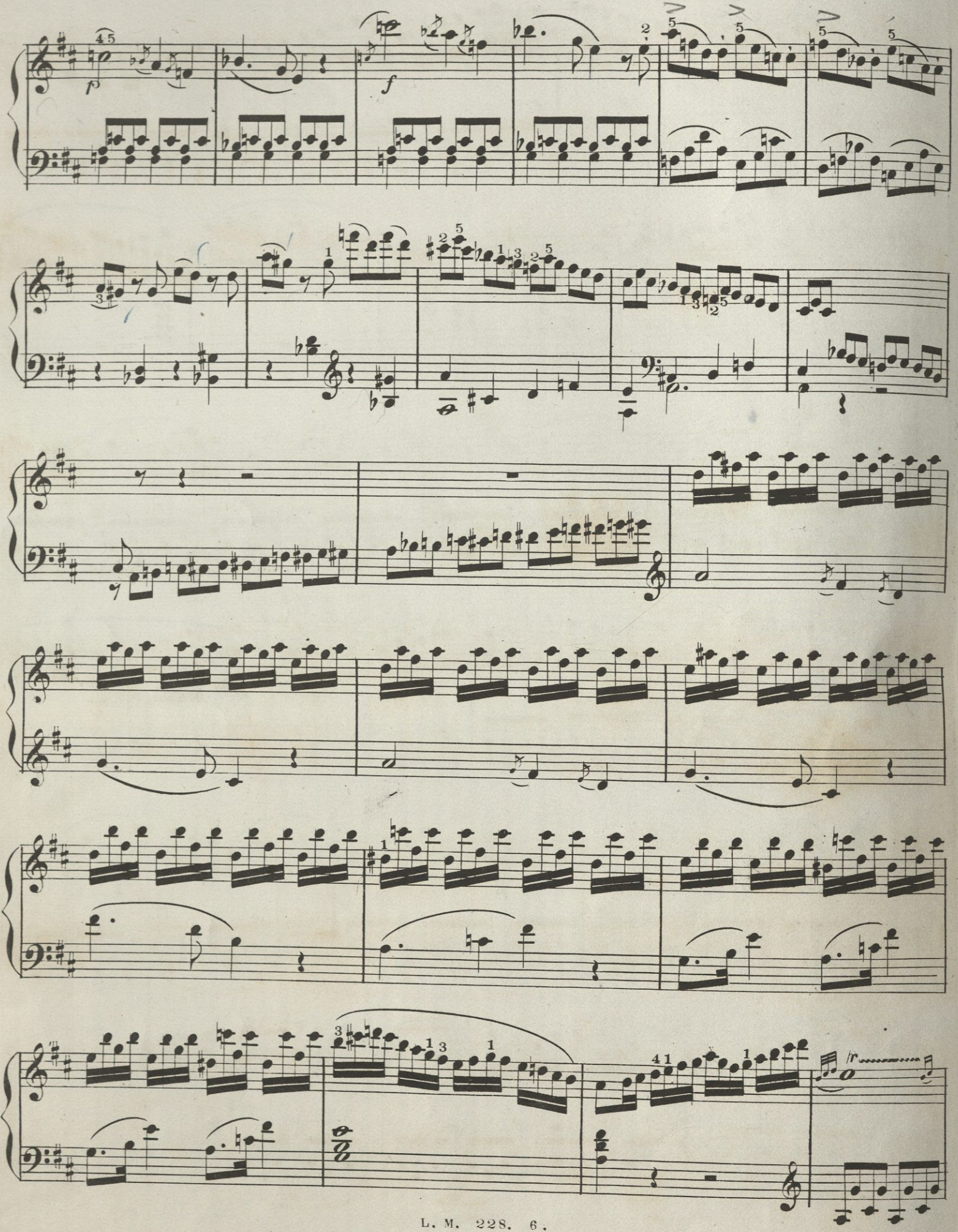
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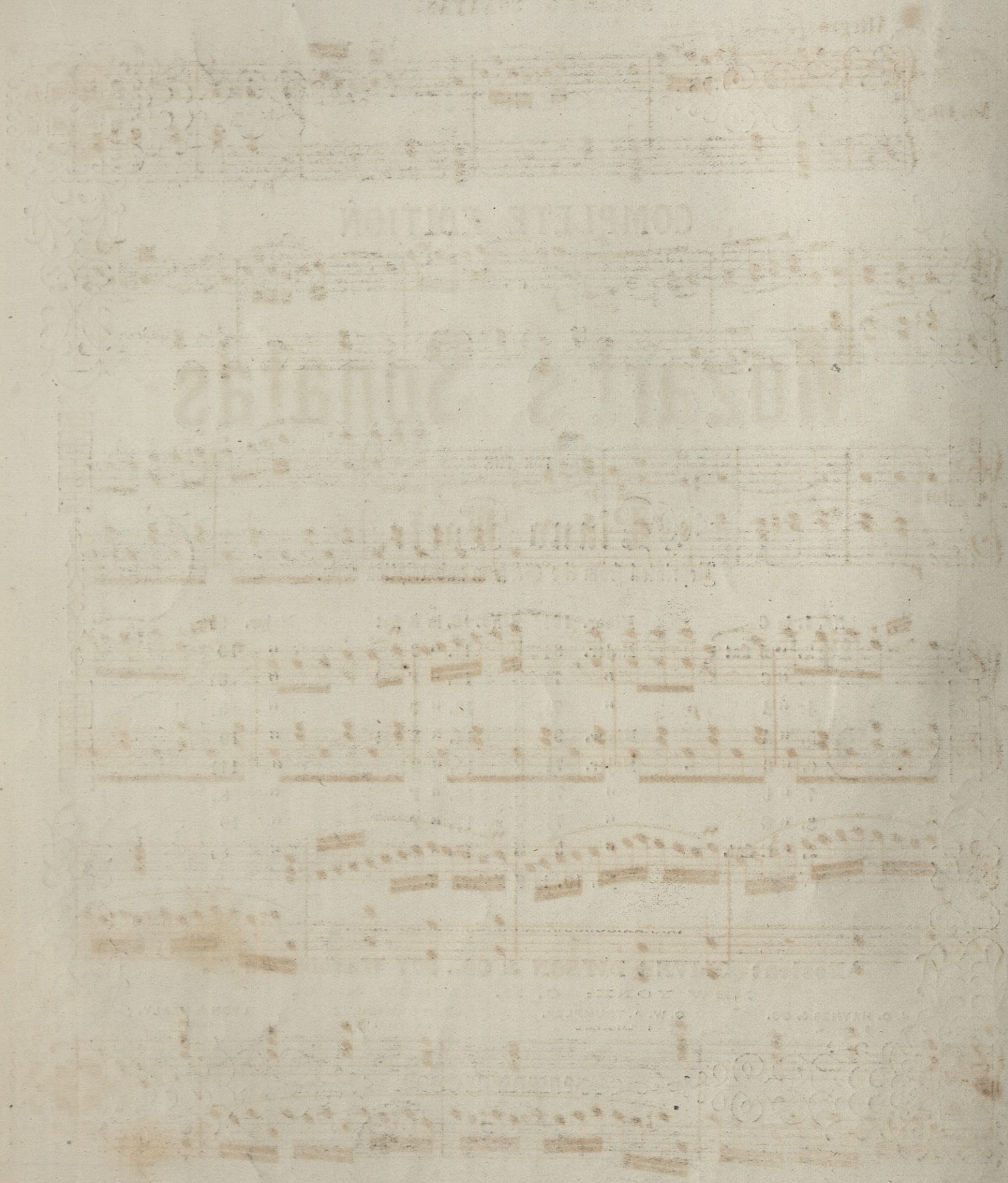

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p

p

f

f

sf

sf

sf

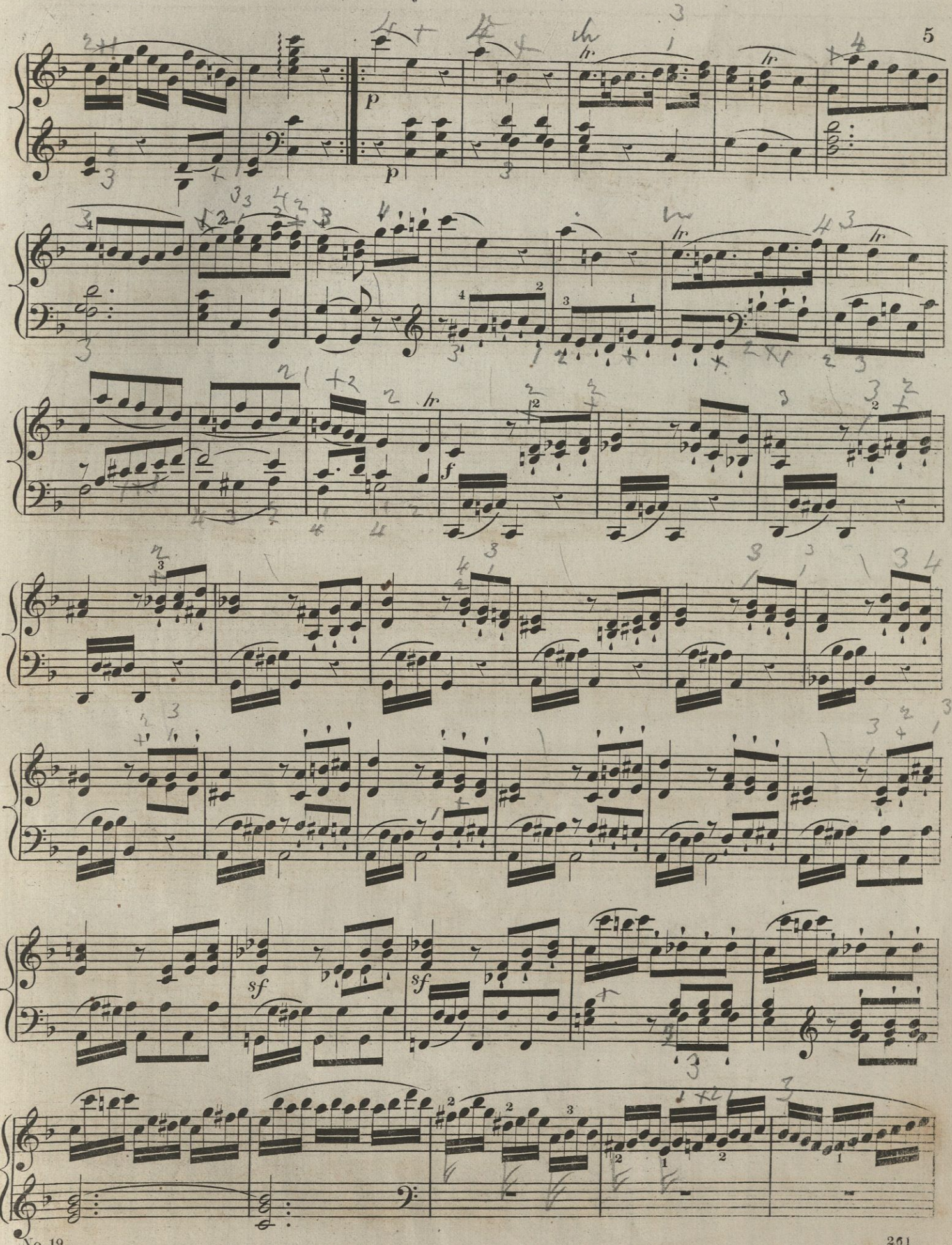
sf

p

fp

f

fp


p
p
lr
lr
lr
lr
f
sf
sf

f dol. p

lr lr f dol. p

p f

p

p

p

3

p

*f* *f*

*sf* *sf* *sf* *sf*

*p*

*fr* *fr* *fr* *fr*

*f* *f* *f* *f*

Allegretto. (♪ = 160)

*p* *f* *p*

*f* *p*

*p* *f* *p*

*cres.* *p* *f*

*f* *p* *f*, *p*

*p* *p* *f*

*sf*

*p* *p*

*cres.* *p* *p*

*f* *f* *p* *f* *f*

*p* *f* *p*

*f* *p* *pp* *f*

*p*

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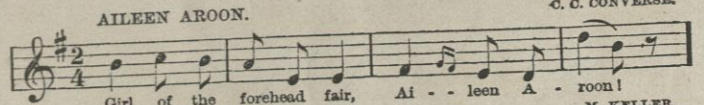


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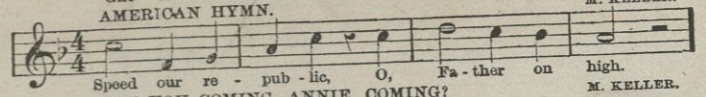


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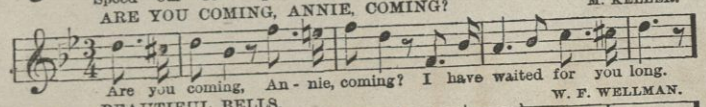


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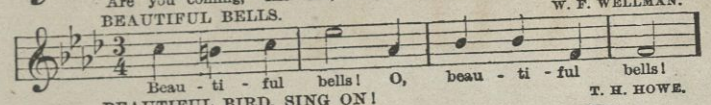


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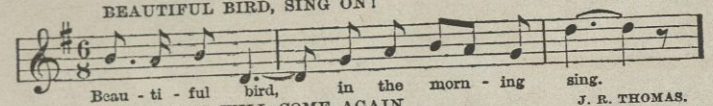


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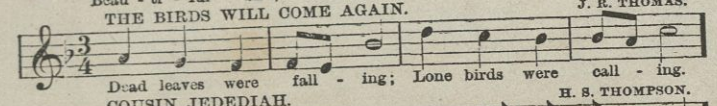


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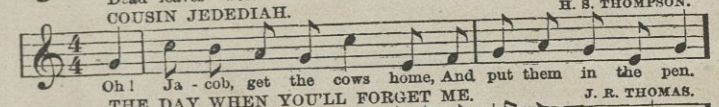


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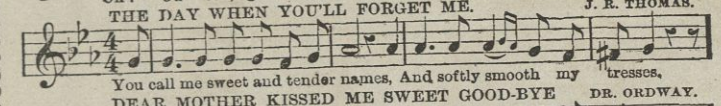


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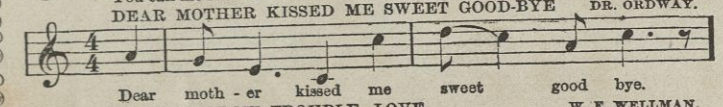


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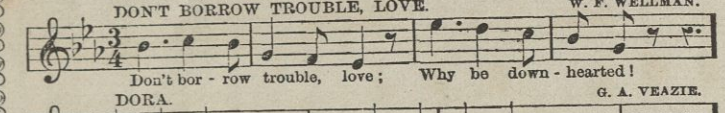


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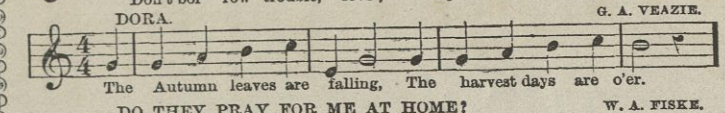


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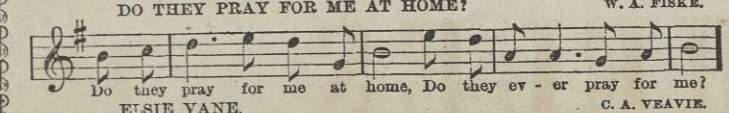


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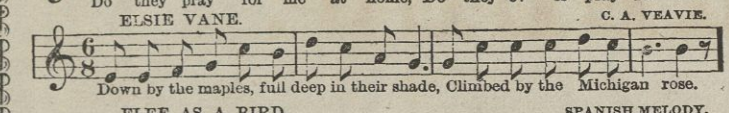


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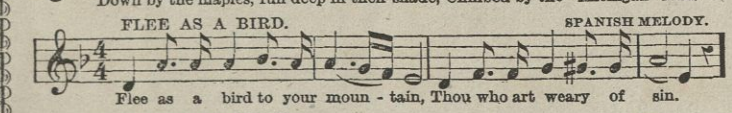
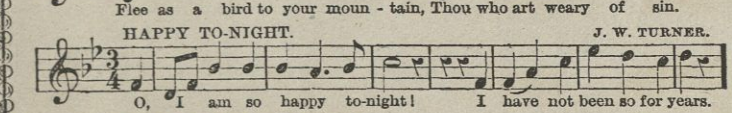
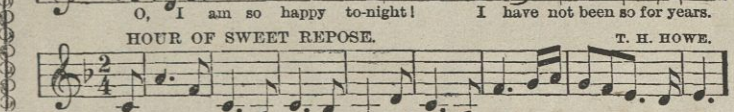


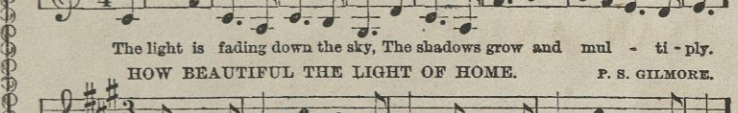

HAPPY TO-NIGHT. J. W. TURNER.



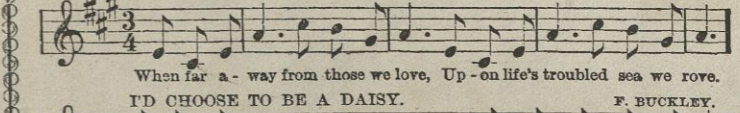

HOUR OF SWEET REPOSE. T. H. HOWE.



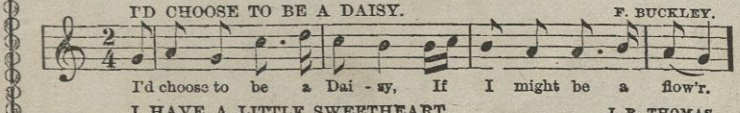

HOW BEAUTIFUL THE LIGHT OF HOME. P. S. GILMORE.



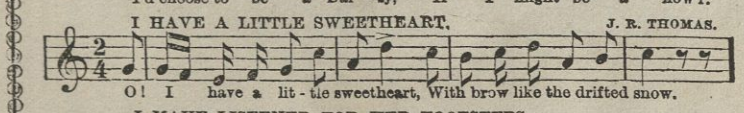

I'D CHOOSE TO BE A DAISY. F. BUCKLEY.



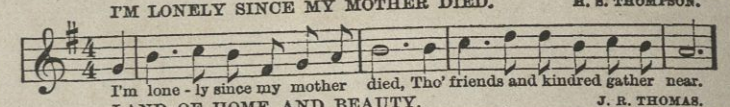

I HAVE A LITTLE SWEETHEART. J. R. THOMAS.



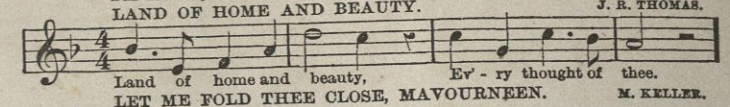

I HAVE LISTENED FOR HER FOOTSTEPS. M. KELLER.



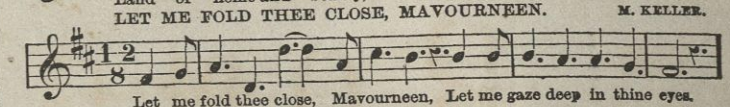

I'M LONELY SINCE MY MOTHER DIED. H. S. THOMPSON.



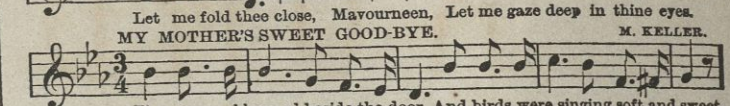

LAND OF HOME AND BEAUTY. J. R. THOMAS.



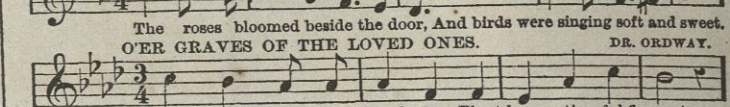

LET ME FOLD THEE CLOSE, MAVOURNEEN. M. KELLER.



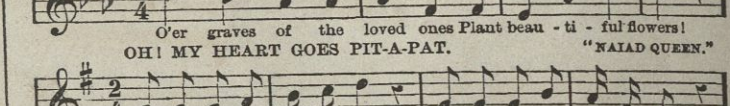

MY MOTHER'S SWEET GOOD-BYE. M. KELLER.



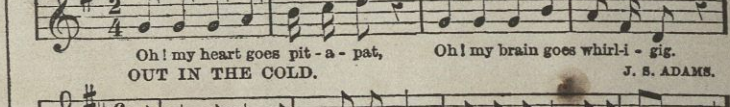

O'ER GRAVES OF THE LOVED ONES. DR. ORDWAY.



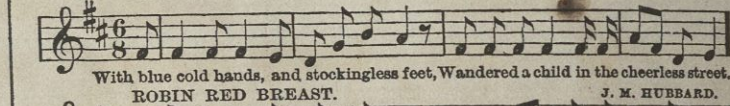

OH! MY HEART GOES PIT-A-PAT. "NAIAD QUEEN."



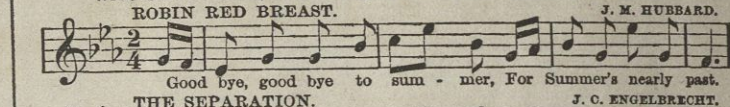

OUT IN THE COLD. J. S. ADAMS.



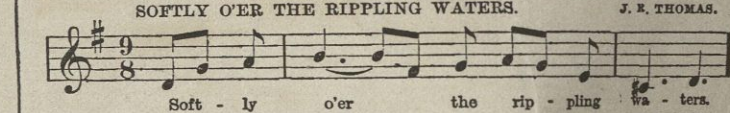

ROBIN RED BREAST. J. M. HUBBARD.



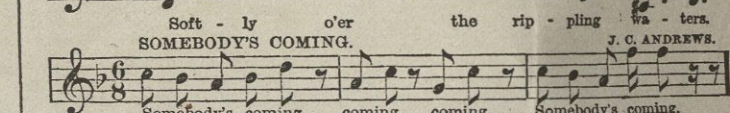

THE SEPARATION. J. C. ENGELBRECHT.



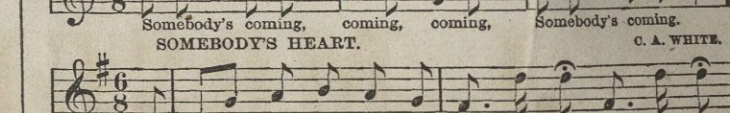

SOFTLY O'ER THE RIPPLING WATERS. J. R. THOMAS.



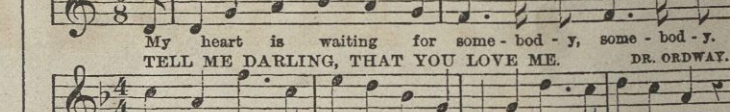

SOMEBODY'S COMING. J. C. ANDREWS.



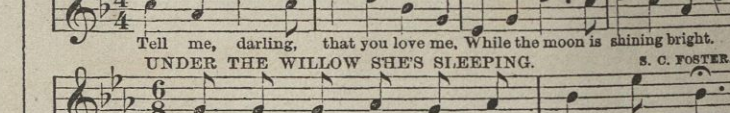

SOMEBODY'S HEART. C. A. WHITE.



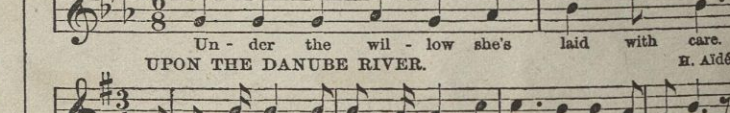

TELL ME DARLING, THAT YOU LOVE ME. DR. ORDWAY.



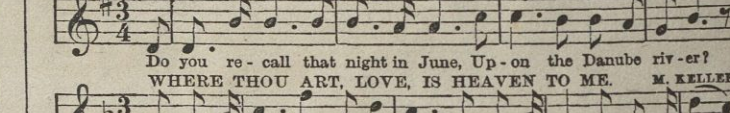

UNDER THE WILLOW SHE'S SLEEPING. S. C. FOSTER.



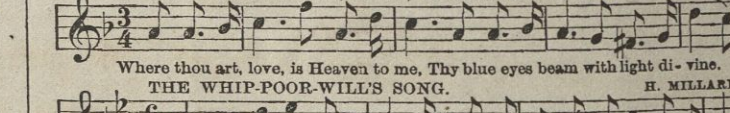

UPON THE DANUBE RIVER. H. Aldé.



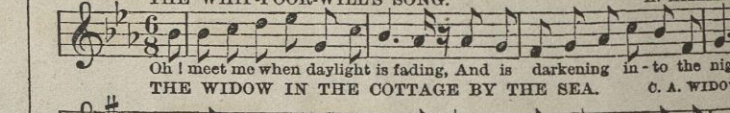

WHERE THOU ART, LOVE, IS HEAVEN TO ME. M. KELLER.



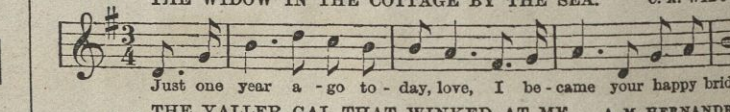

THE WHIP-POOR-WILL'S SONG. H. MILLARD.



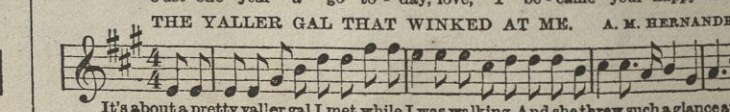

THE WIDOW IN THE COTTAGE BY THE SEA. C. A. WIDOW.




THE YALLER GAL THAT WINKED AT ME. A. M. HERNANDEZ.




THE YOUNG WIDOW. W. H. LINGARD.

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Oct. 13th 1891

# TROIS
# RONDEAUX
pour le
# PIANOFORTE
composés par

## J. MOSCHELES.

Oeuvre 18.

*N.º 4241.*

*Prix fl. 1,—*
*N.º 1, 2, 3. pr. de chaq. N.º 27 xr.*

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Allegro scherzando.

**№ 2.**

*p* *cresc.*

*f* *p*

*cresc.* *f*

*f* *sf* *sf* *sf* *p* *legato.*

*cresc.*

*f* *p*

*cresc.* *f*

mf

f

sf

sf

sf

sf

sf

sf

f

p

cresc.

f

p

f

f

ff

# La Clochette bleue

(BLUE BELL)

Mazurka de Salon

pour le

PIANO

par

## CH. FONTAINE

Philadelphia LEE & WALKER 922 Chestnut St.
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PHILA.

# LA CLOCHETTE BLEUE.

(BLUE-BELL.)

## MAZURKA DE SALON.

*CH. FONTAINE.*

**Andante e sostenuto.**

*PIANO.*

*dolce.*

*rall. molto.*

**Tempo di Mazurka.**

*p*

*f* *brillante.*

dolce

f

rall.

P tempo.

8

ff

sf

8

ff

8

sf

p

cres.

ff

f

ff

fff

sf

sf

Tch.

Lch.

# BEYER'S REPERTOIRE.

— Op. 36 —

— 3½ —

Jan. 6th 1871.
No 10.


| | Nos. | | Nos. |
|---|---|---|---|
| LUCIA DI LAMMERMOOR | 1 | LINDA DI CHAMOUNIX | 2 |
| LUCREZIA BORGIA | 3 | MONTECCHI E CAPULETTI | 4 |
| LA FILLE DU REGIMENT | 5 | BELISARIO | 6 |
| LA FAVORITE | 7 | L'ELISIRE D'AMORE | 8 |
| ERNANI | 9 | I LOMBARDI (Jerusalem) | 10 |
| NABUCODONOSOR | 11 | NORMA | 12 |
| SONNAMBULA | 13 | I PURITANI | 14 |
| ALESSANDRO STRADELLA | 15 | CZAAR UND ZIMMERMANN | 16 |
| ROBERT LE DIABLE | 17 | LA JUIVE | 18 |
| LES HUGUENOTS | 19 | NACHTLAGER IN GRANADA | 20 |
| LE PROPHETE | 21 | MARTHA | 22 |
| HAYDEE; Or, THE SECRET | 23 | DON GIOVANNI | 24 |
| MUETTE DE PORTICI (Massaniello) | 25 | ZAUBERFLOTE (Magic Flute) | 26 |
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| BOHEMIAN GIRL | 31 | INDRA | 32 |
| LE MARRIAGE DE FIGARO | 33 | GUILLAUME TELL | 34 |
| ATTILA | 35 | OTELLO | 36 |
| SEMIRAMIDE | 37 | L'ENFANT PRODIGUE | 38 |
| LE BARBIER DE SEVILLE | 39 | LOUISA MILLER | 40 |
| FAUST | 41 | MOSES IN EGYPT | 42 |
| MACBETH | 43 | JOSEPH | 44 |
| ZAMPA | 45 | GUSTAVE, OU LE BAL MASQUE | 46 |
| JEAN DE PARIS | 47 | LA DAME BLANCHE | 48 |
| IL TROVATORE | 49 | LA TRAVIATA | 50 |
| CROWN DIAMONDS | 51 | FRA DIAVOLO | 52 |
| SICILIAN VESPERS | 53 | LE DOMINO NOIR | 54 |
| PRECIOSA | 55 | LE PARDON DE PLOERMEL | 56 |
| DER FREISCHUTZ | 57 | UN BALLO IN MASCHERA | 58 |


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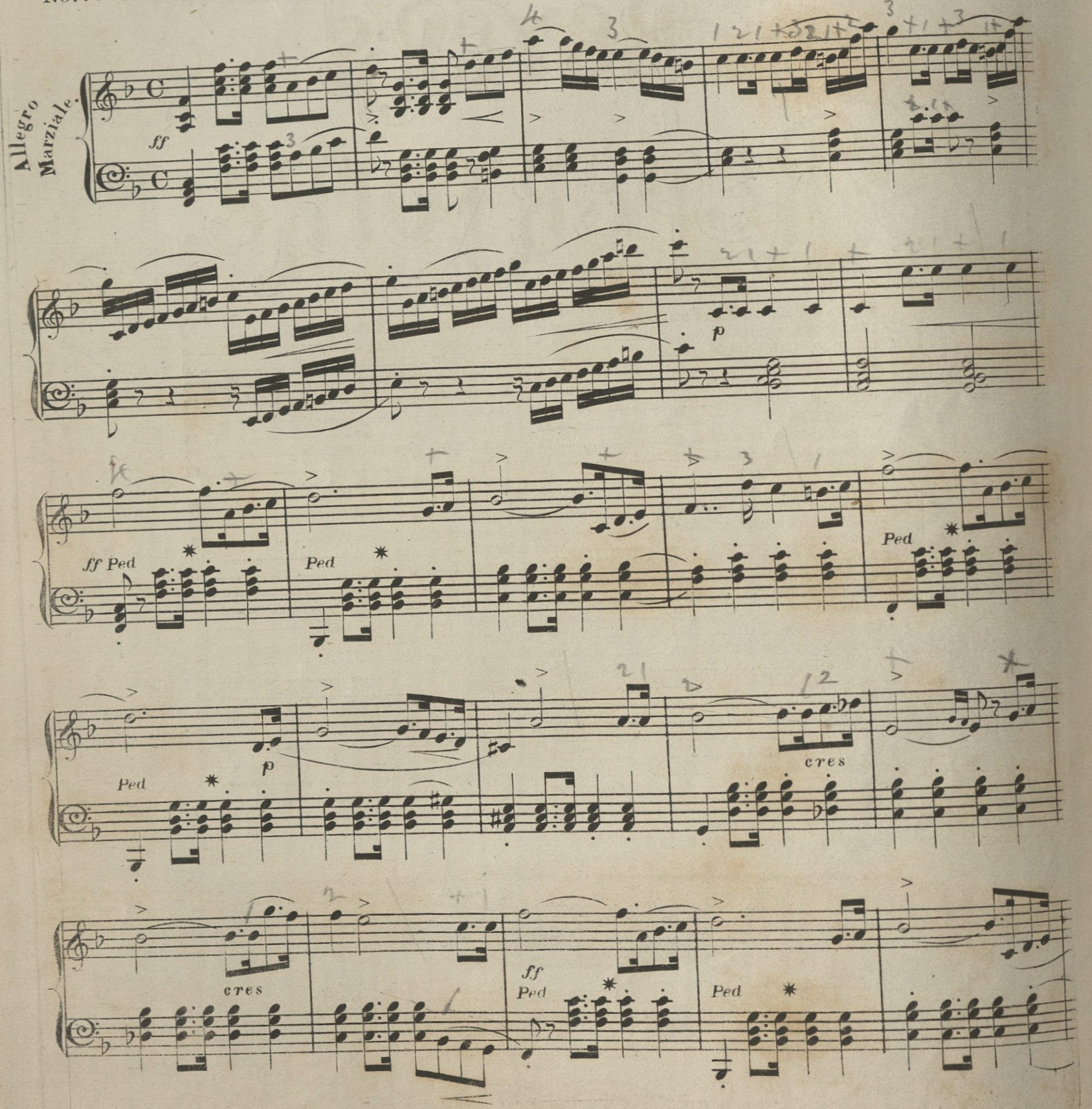
# LA FAVORITE.

FRED: BEYER.

No. 7. REPERTOIRE DES JEUNES PIANISTES.



dol

cres

8va

loco

ff

cres

8va

loco

dol

8va

loco

f

fz

f Ped * Ped * p

f f Ped *

dim dol cres 8va

8va ff

loco p cres

8va f cres

8va

loco

f

mf

cres

dim

cres

f

cres

mf

8va

loco

cres

dim

p

Moderato.

*f* *mf* cres dol

marcato.

*fz*

8va

mf

cres

8va

f

cres

8va

loco

cres

cres

ff

dim

8va

cres

f

8va

loco

cres

ff

fz

# A CAREFUL SELECTION of the MOST POPULAR BALLADS.

## I DREAM OF HER.

By KARL MERZ. **Price 25 cts.**

"I love her, I dream of her,
I sing of her by day;
And all the night I hear her talk,
And yet she 's far away.

For an easy song this one deserves especial attention.

## GIVE ME BACK MY DREAMS.

By J. B. GUIBERT. **Price 35 cents.**

"If I must leave thee, give me back my dreams—
The wild, free dreams, that rushed so unrestrained
O'er my young spirit in o'erwhelming streams,
Ere my *very soul* became in sorrow chained."

The music of this little ballad is well wedded to the words. It appeals strongly to the heart.

## GENTLE NELLY, FAIRY CREATURE.

By E. THOMAS. **Price 25 cents.**

To those wishing an easy song we can recommend this one with pleasure. Also the following by the same author:

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Song and chorus. **Price 35 cents.**

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A song well worth the learning. The melody is arranged from a favorite Scotch air.

## DO NOT FORGET.

Serenade and chorus. Words by CELIA M. BURR; Music by W. COSTA. **Price 25 cents.**

This beautiful serenade is meeting with a rapid sale. Both words and music are attractive.

## THE DEW IS ON THE BLOSSOM.

By E. THOMAS. **Price 35 cents.**

"The dew is on the blossom,
And the young moon on the sea;
It is the twilight hour,
The hour for you and me."

This is one of Mr. Thomas's richest gems. The words are from the pen of the gifted "*Amelia.*"

## HARK! I HEAR THE SWEET VOICE OF MY MOTHER.

Song and Quartette, by R. WEBER. **Price 25 cents.**

This little ballad appeals at once to the heart. The melody is good, and of moderate difficulty.

## 'T IS BUT AN HOUR SINCE FIRST WE MET.

By WILLIAM CUMMING. **Price 35 cents.**

"'T is but an hour since first we met;
Another, and our paths will sever;
Nor deem it strange it wakes regret,
To think that we may part forever."

This little gem is immensely popular. Every singer should have a copy.

## *DARLING KATE.

Song and chorus, by WILLIAM S. HAYS. **25 cents.**

The popularity of this song has been immense. Like all of Mr. Hays's compositions, it is a universal favorite.

## COME HOME, PAPA.

By W. MARTIN. **Price 25 cents.**

This is a charming little ballad, well suited for beginners. It is one of a class of "home songs" that always please.

Of the same class may be mentioned the following:

## HATTIE'S LULLABY.

By Mrs. HAYDEN. **Price 25 cents.**

"Now close thine eyes, my darling one,
The day is past, the night hath come,
And birds, and flowers, and all sweet things
Are gathered 'neath its slumb'rous wings."

The accompaniment to both of these ballads is quite easy.

## WHEN LONE THY SAD HEART DREAMETH.

By R. E. ROBINSON. **Price 25 cents.**

"When lone thy sad heart dreameth,
And thought is free;
When lone thy spirit seemeth,
Think upon me."

The music is in keeping with the words, simple and touching.

## WE WERE GIRLS TOGETHER.

Song or Duet. Words by Mrs. DUFOUR; Music by SOLAN NOURSE. **Price 25 cents.**

This little ballad is intended to represent the warm and tender friendship of two loving hearts. The music is quite easy. It may be sung as a song or duet.

## WHAT IS LIFE WITHOUT A HOME.

By ALFRED HAWTHORNE. **Price 25 cents.**

This is another home song that has attained great popularity. The words are expressive, and the melody good.

## WE STOOD BESIDE THE WINDOW.

Words by F. COSBY, jr.; Music by W. C. PETERS. **25 cts.**

"We stood beside the window;
It was the very same
Where, years ago, together,
We wrote each other's name."

This song is quite popular. By the same author as "NATILIE, THE MAID OF THE MILL."

## WE ARE WANDERING O'ER THE MOUNTAINS.

Quartette, sung by the Gibson Family. **Price 25 cents.**

Very spirited, and generally admired.

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# LE PETIT

# REPERTOIRE DE L'OPÉRA.

## Amusemens

TRÈS-FACILES SANS OCTAVES

## POUR PIANO,

PAR

# FRANC. BURGMULLER.

OP. 40. [4]

| | | | |
|---|---|---|---|
| TROVATORE, | Verdi. | BOHEMIAN GIRL, | Balfe. |
| VEPRES SICILIENNES, | Verdi. | LINDA DI CHAMOUNIX, | Donizetti. |
| TRAVIATA, | Verdi. | RIGOLETTO, | Verdi. |
| ERNANI, | Verdi. | NACHTLAGER IN GRANADA, | Kreutzer. |
| ROBERT LE DIABLE, | Meyerbeer. | DON PASQUALE, | Donizetti. |
| LE POSTILLON, | Adam. | ZAUBERFLOTE, | Mozart. |
| FILLE DU REGIMENT, | Donizetti. | DON JUAN, | Mozart. |
| PROPHETE, | Meyerbeer. | FREISCHUTZ, | Weber. |
| LA FAVORITE, | Donizetti. | FIGARO, | Mozart. |
| MARTHA, | Flotow. | DIE ENTFUHR A. D. S., | Mozart. |
| STRADELLA, | Flotow. | STABAT MATER, | Rossini. |
| CZAAR U ZIMMERMANN, | Lortzing. | GUILLAUME TELL, | Rossini. |
| LES HUGUENOTS, | Meyerbeer. | MERRY WIVES OF WINDSOR, | Nicolai. |

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# STABAT MATER

de

ROSSINI.

FRC. BURGMÜLLER

And^te moderato.

INTRODUCTION.

(SOLO. Stabat mater dolorosa)

All^tto maestoso. (TENOR SOLO. Cujus animam.)

p

cres

f

p

3

cres

ff

sff

dim.

*f*

*pp*

All^tto moderato. (BASS SOLO: Pro peccatis suae gentis.)

*p*

cantabile

cres.

*pp*

*p*

Allegretto. (QUARTETT: Sancta mater.)

*p*

*sf*

*sf*

*mf*

*p*

*mf*

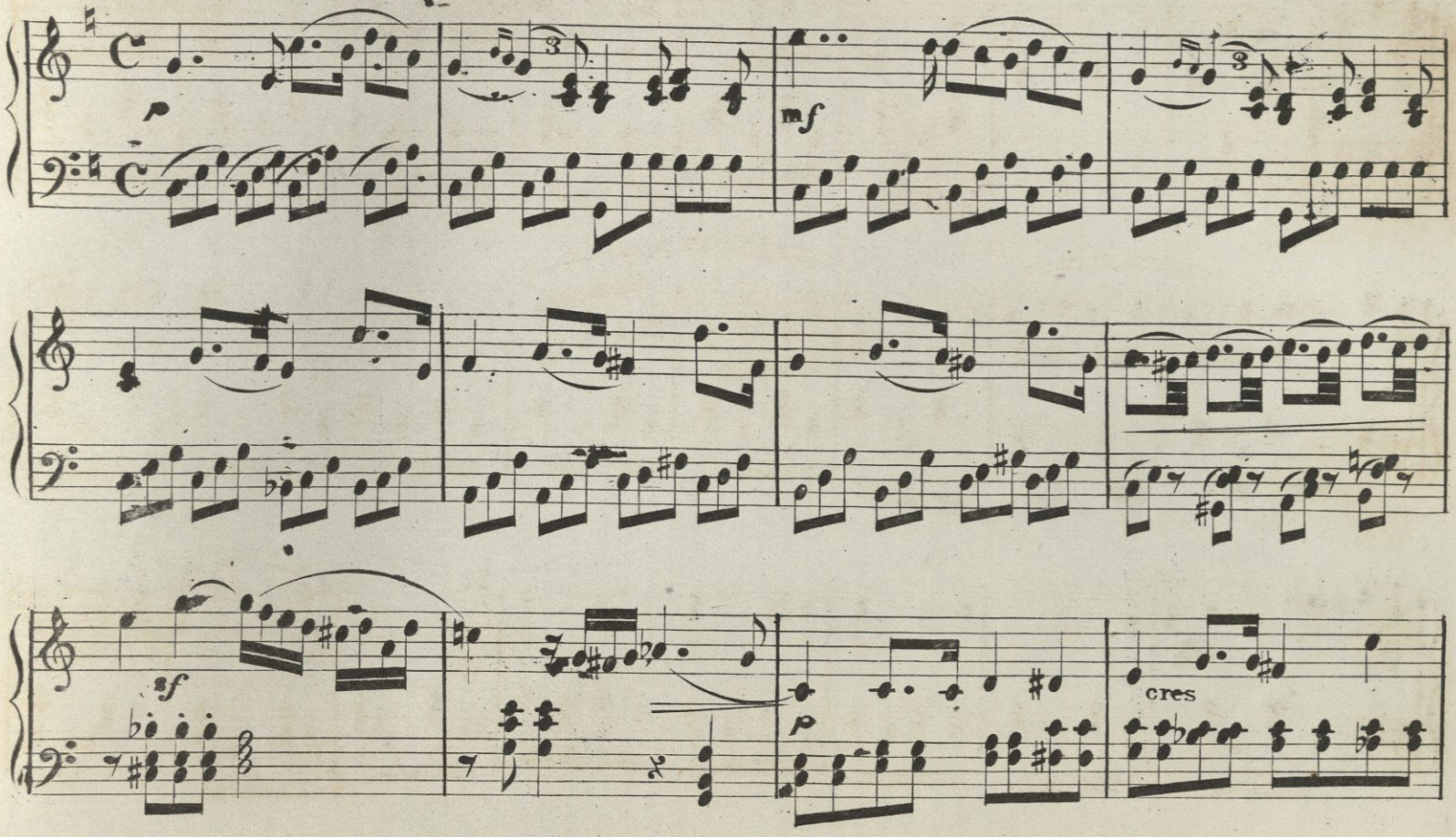
*f*

dim:

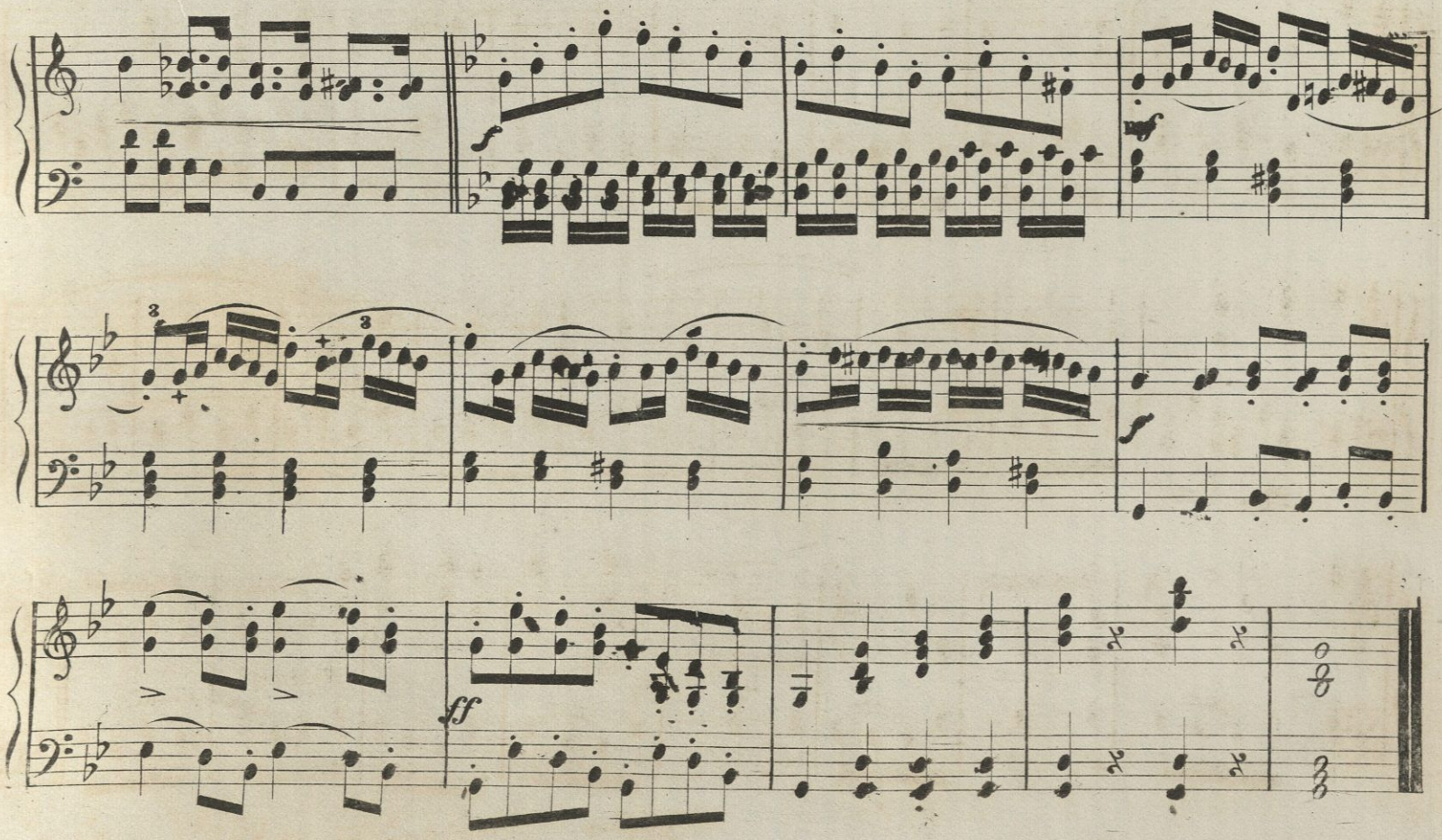
cres:

*p* rall:

Andante. (SOLO: and Chor: Fac me cruce custo diri.)




Piu Allegro



# Divertissement

POUR LE

# PIANO FORTE

Sur une

# Cracovienne Favorite.

Dédié à

Mademoiselle Moïna de Rochemure.

PAR

## Henri Herz.

50 Cnett.

BOSTON Published by OLIVER DITSON 115 Washington st.

N. YORK. J. E. GOULD. & CO. BOSTON. C. C. CLAPP & CO.

1413 CHESTNUT ST.
LOUIS MEYER
PHILADELPHIA

# DIVERTISSEMENT.

## SUR UNE CRACOVIENNE FAVORITE.

H. HERZ.

Allegro. ♩ = 120

INTRODUCTION.

sf

sf

riten:

ped

sf

p

rf

dim: rall:

Allegretto marcato. ♩ = 100

CRACOVIENNE.

p sf sf sf p sf p sf sf

sf p sf sf sf p

sf p sf sf sf p sf sf p

sf sf sf sf sf sf

sf sf sf sf sf sf

p leggiero cres

cres sf p

cres p cres sf

*f* con fuoco ped ped ped

ped *p* *p* ped ped

*f* ped ped *p*

con forza *f* ped risoluto *p*

*f* ped *p*

*f* ped *p*

*f* ped ✱

*p*

*p* schezando

cres ----------

*f*

cres ----------

*f*

*p* dol: grazioso.

8va

*p* e leggiero

cres

loco

*p*

ped

*f*

ped

leggiero

*p*

ped

Come primo.

*p* *sf* *sf*

sf p sf p sf sf sf p

8va mordente. hr

ped rf ped f

ped rf ped rf ped sf loco. sf sf

sf sf sf sf

hr 8va 8va

p legierissimo. ped ped

marcato. sf

8va

stretta.

*p* sotto voce.

*sf*

cres:

*f* Brillante.

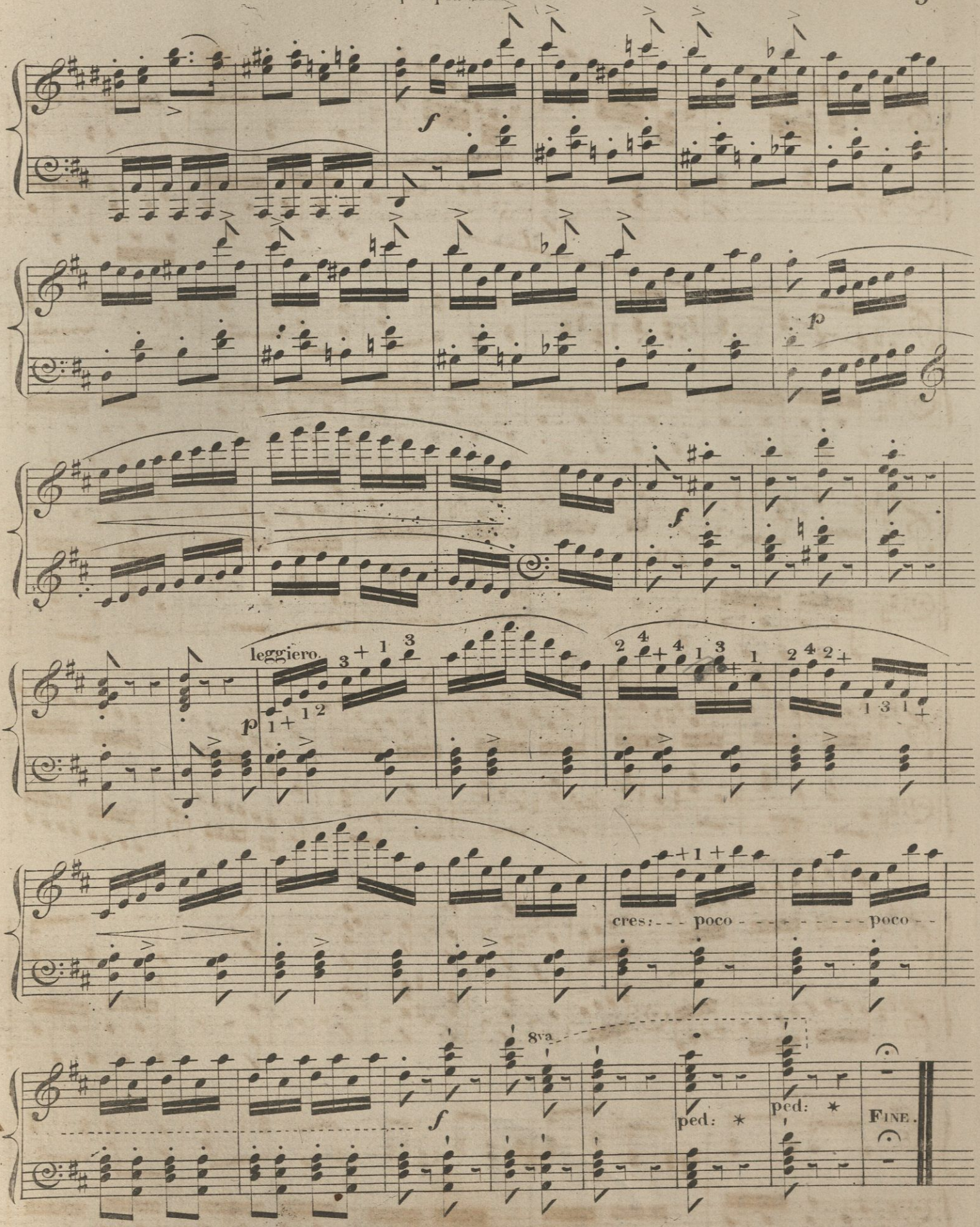
*f3*

*p*

*f*

*p*

cres:


f
p
f
leggiero.
p
cres: - - - poco - - - - - - - - poco - -
8va
f
ped: *
ped: *
FINE.

# INSTRUCTIVE SONATEN

FÜR

PIANOFORTE

VON

## Christian Gottlob Neefe.

Op. 1.

DREI

# INSTRUCTIVE SONATEN

FÜR

## PIANOFORTE

von

# Anton Krause.

Op. 1.


№ I. Eigenthum der Verleger. Pr. 15 Ngr.

Leipzig, Breitkopf & Härtel.



Eingetragen in das Vereinsarchiv.

Cut. Sta. Hall.

9008.—10.


*Es war Absicht des Komponisten in vorliegenden Stücken leicht auszuführende, beim Unterricht anwendbare Stücke in Form der Sonate zu bieten, und so künstlerischen und pädagogischen Zweck zu vereinen.*


BREITKOPF & HÄRTEL

G. SCHIRMER NEW-YORK 701 BROADWAY

BREITKOPF & HÄRTEL

# SONATE.

## II.

### ROMANZE.

Andante.

Anton Krause, Op. 1.

PIANOFORTE.

*p legato.*

*f*

*p*

*f*

*p*

*mf*

*f*

*p*

*pp*

*pp*

Ped. ✻

Stich und Druck von Breitkopf und Härtel in Leipzig.

9009

## SCHERZO.

Vivace.

*p*

Ped. ✻ Ped. ✻

*f*

Ped. ✻ Ped.

*p* *f*

*pp*

Ped. ✻ Ped. ✻

*pp*

Ped. ✻ Ped. ✻

cresc.

f

p

Ped. * Ped.

cresc.

Ped. *

f f p p

Ped. *

cresc.

f

tr

ff p

Ped. *

## THEMA mit VARIATIONEN.

Andante quasi Allegretto.

*p. e legato*

*mf*

*p*

*f*

*p*

*p*

1.

2.

*mf*

*cresc.*

*f*

*dim.*

*p*

*mf*

**Listesso tempo.**

*p*

**1.**

**2.**

*cresc.*

*f*

*f*

*cresc.*

**Tempo I.**

*legato.*

*sf*

*p*

*p*

*mf*

*cresc.*

*f*

pp

mf

p

(Die ganzen Tacte wie vorher die Halben.)

p

pp

ri - te - nu - to

Ped.

*

a tempo.

cresc.

dimi-

mu - en - do

mf

cresc.

f

sf

ff

sf

dimi - nuen - do

p

Ped.

*

Ped.

*

# Choice

# COMPOSITIONS

FOR THE

# PIANOFORTE

| | |
|---|---|
| 1. MOONLIGHT IN THE FOREST. H. LICHNER. 5 | 2. THORN ROSE. J.W. HARMSON. 5 |
| 3. SERENADE WALTZ. THEO. OESTEN. 3½ | 4. PLEASANT MEMORIES. J. LAFLEUR. 3 |
| 5. POLKA des MONTAGNARDS. J. EGGHARD. 6 | 6. SPRING IS HERE. F. SPINDLER. 6 |
| 7. CHIMES OF SPRING. H LICHNER. 4 | 8. THE MERRY PARTY, WALTZ. STREABBOG. 2 |
| 9. SPRING LIFE. " 3. | 10. |
| 11. THE FIRST BALL. " 3½ | 12. |
| 13. | 14. |
| 15. | 16. SPRING TIME. F. SPINDLER. 5 |

PROVIDENCE R.I.

E. W. BILLINGS.

66 WESTMINSTER ST.

*Phila. G. André & Co.*

*Boston. G.D. Russell & Co.*

Oakes Sc.

PHILADA

# THE
# FIRST BALL.

*H. LICHNER,*
*Op. 78. N.° 4.*

**Allegro scherzando.**

*mf*

*ritard.*

*a tempo.*

*p scherzando*

*f*

*Ped*

*mf*

*leggiero.*

*f*

Ped Ped Ped Ped Ped Ped

Ped p Ped

8 8

8 p scherz.

*f* *Ped* *Ped* *Ped* *Ped*

*Ped*

*f* *mf*

*cresc* *f*

*mf* *p* *pp*

(Oakes & Clayton, N.Y.)

Choice

# COMPOSITIONS

FOR THE

## PIANOFORTE

| | | | | | |
|---|---|---|---|---|---|
| 1. | MOONLIGHT IN THE FOREST | H. LICHNER. | 5 | | |
| 2. | THORN ROSE. | J.W. HARMSON. | 5 | | |
| 3. | SERENADE WALTZ | THEO. OESTEN. | 3½ | | |
| 4. | PLEASANT MEMORIES. | J. LAFLEUR. | 3 | | |
| 5. | POLKA des MONTAGNARDS. | J. EGGHARD. | 6 | | |
| 6. | SPRING IS HERE. | F. SPINDLER. | 6 | | |
| 7. | CHIMES OF SPRING. | H LICHNER. | 4 | | |
| 8. | THE MERRY PARTY, WALTZ. | STREABBOG. | 2 | | |
| 9. | SPRING LIFE. | " | 3. | | |
| 10. | | | | | |
| 11. | THE FIRST BALL. | " | 3½ | | |
| 12. | | | | | |
| 13. | | | | | |
| 14. | | | | | |
| 15. | | | | 16. | SPRING TIME F. SPINDLER. 5 |

PROVIDENCE R.I.

E. W. BILLINGS.

66 WESTMINSTER ST.

Phila. G. André & Co. Boston. G. D. Russell & Co.

Oakes Sc.

# SPRING LIFE.

H. LICHNER.
(Op. 60.)
No. 4.

Allegro moderato.

Piano.

*f legato.*

*cresc.*

*ff*

*rit.*

*risoluto.*

*Ped* *Ped* *Ped* *Ped* *Ped* *Ped*

*sf* *sf*

Ped Ped

graz: mel. marc.

pp

fp

Ped Ped Ped Ped mel. marc.

pp

f

Ped Ped Ped Ped

*risoluto.*

*sf* *sf*

*p brillante.*

*ff* *sf*

(Oakes & Clayton.)

# FAVORITE GEMS

FOR THE

# PIANO.

BY

# POPULAR AUTHORS.

| | | |
|---|---|---|
| MUSIDORA. Polka Mazurka | *Talexy.* | 3 |
| NORMA MARCH | *Burgmuller.* | 4 |
| REMEMBER ME | *Held.* | 3½ |
| IL DESIDERIO | *Cramer.* | 3½ |
| MOLLIE'S DREAM WALTZ | *Reissiger.* | 3 |
| HEIMWEH | *Jungmann.* | 3 |
| AUS RAND UND BAND GALOP | *Faust* | 3½ |
| COMME IL FAUT POLKA | " | 3½ |
| MAIDEN'S PRAYER | *Badarzewska.* | 3½ |
| STORM MARCH GALOP | *Bilse.* | 3 |
| EVENING STAR WALTZ | *Beyer.* | 4 |
| BIRD WALTZ | *Parorma.* | 3 |
| CHANT DU BERGER | *Colas.* | 3½ |
| BARCAROLE | *Oesten.* | 3 |
| NOTTURNO | " | 3 |
| EMPRESS HENRIETTA WALTZ | *H. Herz.* | 2 |

*Published by* BOLLMAN & SCHATZMAN *St. Louis Mo.*

L. GRUNEWALD. *New Orleans.*

BEHR & ANDLE. *St. Joseph Mo.*

FISCHER & BRO. *Dayton O.*

# NOTTURNO.

Op:9.N°2.

TH. OESTEN.

Andante con moto.

*p* *con espressione.*

*fz*

*cres:*

*p*

*fz*

*fz*

8ª

*f*

8ª

*f*

*p*

8ª

*f*

8ª

*f*

*p*

*pp*

*cres:*

*fz*

*p*

*fz* *fz*

*leggiero.* *cres:*

8ª

*f*

*pp* *cres:*

8ª

*f*

THE

# TEMPLE OF FLOWERS.

6

EASY, GRACEFUL AND INSTRUCTIVE

# SONATAS

*For small Hands.*

BY

## TH. OESTEN.

OP: 60. 4

| | | |
|---|---|---|
| N° 1. in C, Major. | N° 3. in A, Minor. | N° 5. in D, Major. |
| " 2. in F, Major. | " 4. in G, Major. | " 6. in B, Major. |

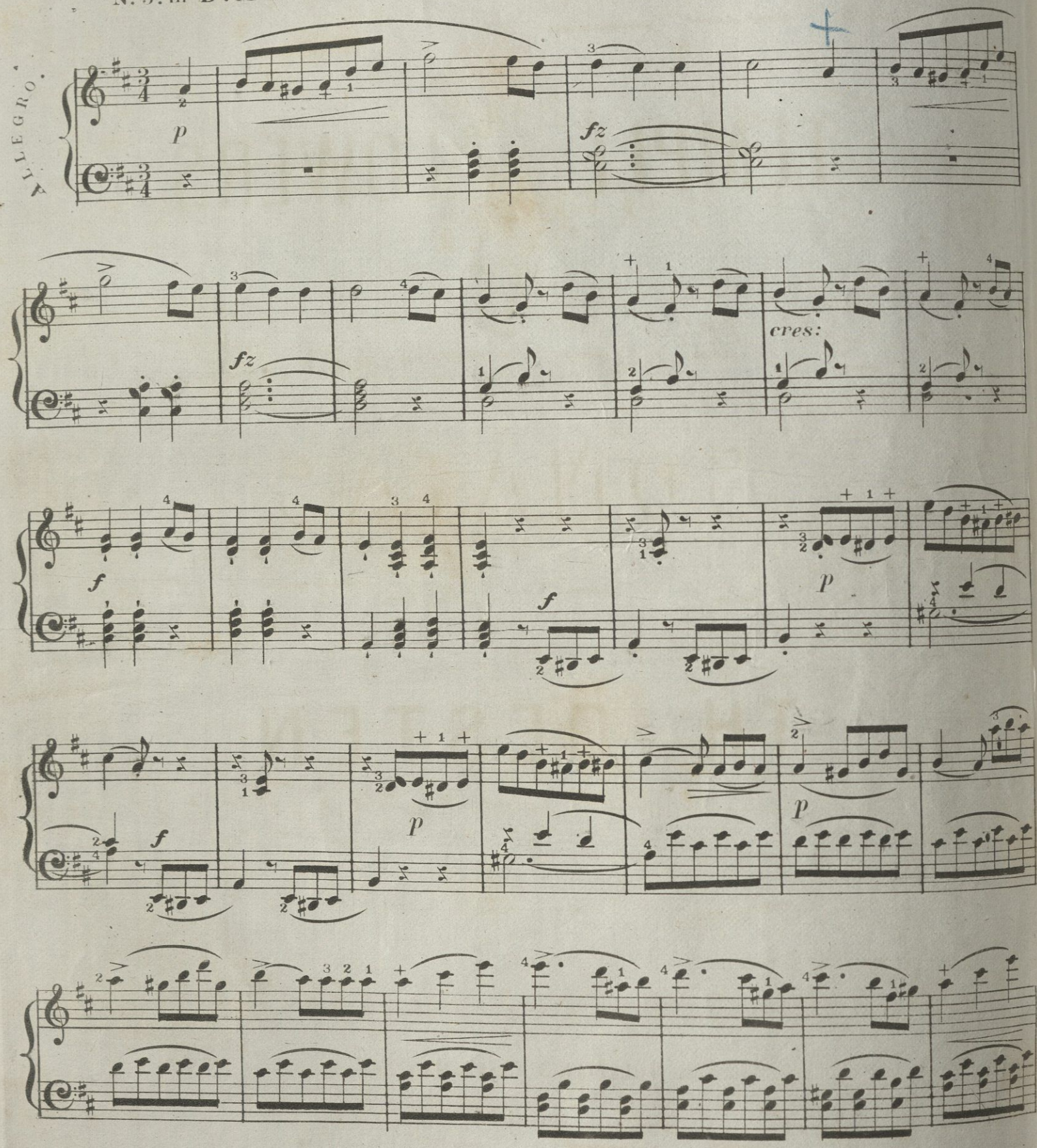
*Published by* **BOLLMAN & SCHATZMAN**. *St. Louis Mo.*

# THE TEMPLE OF FLOWERS.

***SIX Easy, Graceful and Instructive SONATAS.***

N. 5. in D. MAJOR.

T. OESTEN. Op: 60.



cres:

f

f

fz

p

p

fz

p

f

fz

fz

cres:

fz

f

ff

f

*Allegro.*

*f* *p* *f* *p*

*p*

*dim:* *rit:*

*a tempo.*

*f* *p* *f* *p* *cres:* *f*

*p* *scherzo:*

*cres:* *f* *p* *p*

*cres:* *f*

*f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *cres:* *f*

# Grand Forte Compositions
## BY
# H. CRAMER.

| POT-POURIS. | | FANTAISIES ETC. | | |
|---|---|---|---|---|
| DER FREISCHUTZ | 10 | LE DÉ SIR | (OP. 14) | 3½ |
| DON JUAN | " | AGATHE | (57 NO 4) | 6 |
| STRADELLA | " | WEBERS LAST WALTZ | | 7½ |
| MARTHA | " | LA TENDRESSE | (OP. 96 NO 1) | 4 |
| ZAMPA | " | SERENADE | (de Schubert) | 3½ |
| FRA DIAVOLO | " | | | |
| BOHEMIAN GIRL | " | | | |
| ORPHEUS (de Offenbach) | " | | | |
| IL TROVATORE | " | | | |
| BARBE BLUE | " | | | |

PHILADELPHIA.
Published by F. A. NORTH & Co. 1026 Chestnut St.

# IL DESIDERIO.

H. CRAMER.

Andantino grazioso quasi allegretto.

*p* *dol.* *Ped*

*Ped*

*mf* *Ped*

*Ped*

*sf*

*p* *Ped*

*Ped*

*dol.* *pp*

*ca - lan - do.* *Ped*

*a tempo.* *Ped*

*sf*

*Ped*

*f* *Ped*

*ff* *fz*

*rfz*

*rfz*

*fz*

*pp* *ben stacc.*

*fz*

*cres* - - -

- - - *cen* - - -

- *do*

*ff*

*dim* - *in* - *u* - *en* - *do*

*p*

*f* *Ped*

*fz*

*f*

*f* *Ped*

*f*

*fz*

*Tempo 1º con anima.*

*dolce.*

*Ped*

*sf*

*Ped*

1

*f*

*Ped*

*agitato assai*

2

*ten*

*f*

*Ped*

*ten.*

*sf*

*p*

*Ped*

*Ped* *piu dim.*

*dol.*

*pp*

*Ped* *ca - lan - do.*

*a tempo.*

*Ped*

*sf*

*piu cres*

*rf*

*Ped*

*sf*

*f*

ten.

f Ped

Ped

Ped piu string.

Ped

*rit

dolce.

p

Ped

a tempo.

sf

8

Ped

pp

Ped

sf

8

cres

sf

poco accel

sf

dim.

sf

8

p Ped

dim.

ten.

pp

dol.

p ten.

pp

March 21st. - 1871. -

# Compositions

POUR PIANO PAR

# Charles Voss.

| | | |
|---|---|---|
| OP. 99 | L'AMARANTHE. | 3½ ✡ |
| " 104 | MARCHE DES FIANÇAILLES. | 3½ " |
| " 135 | SOUVENIR À DEUX BEAUX YEUX. *(Mélodie Styrienne.)* | 7½ " |
| " 181 | PREMIER REGARD. | 7½ " |
| " 194 | ALPENKLAGE. *(Alpine Lament.)* | 5 " |
| " 230 | KATHLEEN MAVOURNEEN. | 5 " |
| " 384 | FAUST MARCHE ET CHOEUR. | 4 " |
| | CHEERFULNESS — DANSE ÉLÉGANTE. | 4 " |
| | HAIL COLUMBIA. *(Abridged.)* | 3 " |
| | I WOULD THAT MY LOVE. *(Mendelssohn's.)* | 5 " |
| | UNE PETITE FLEUR. | 3½ " |
| | SANTA LUCIA. | 4 " |
| | STAR SPANGLED BANNER. *(Abridged.)* | 3½ " |


PHILADELPHIA.

F. A. NORTH & Co.

1026 CHESTNUT St.

Boston W. A. Pond & Co.

St. Louis, R. J. Compton.

Saratoga N.Y.

San Francisco, M. Gray.

# UNE PETITE FLEUR.

CHARLES VOSS.

Allegro con grazia.

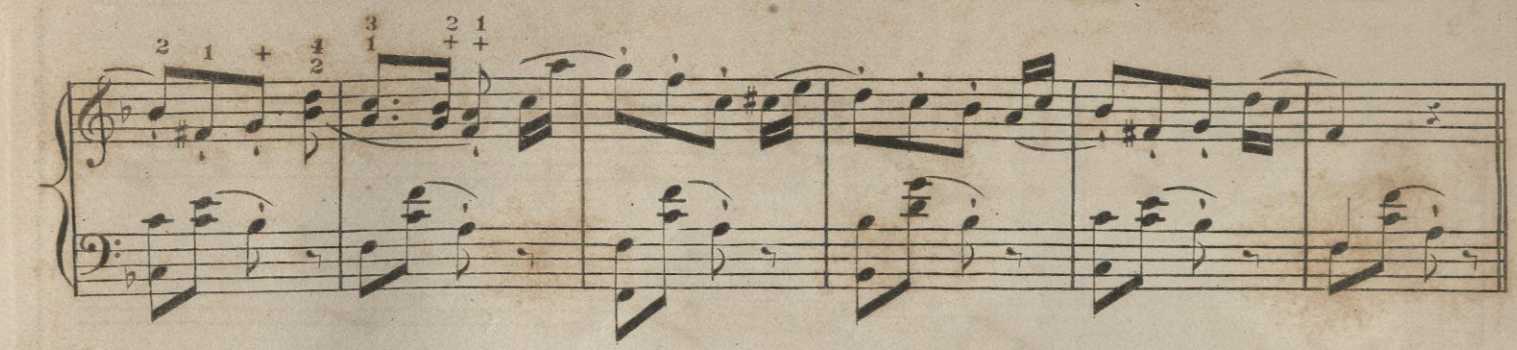
PIANO.

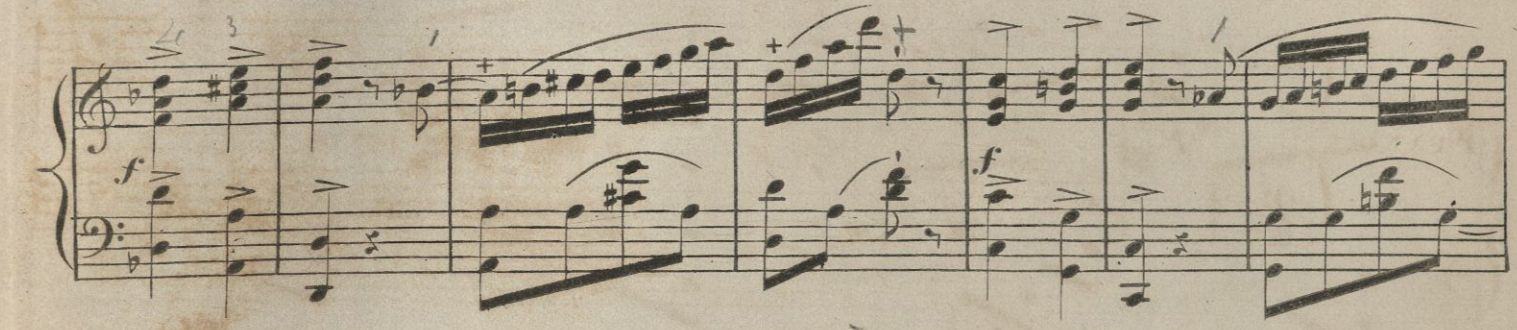
*p*

*cres:*

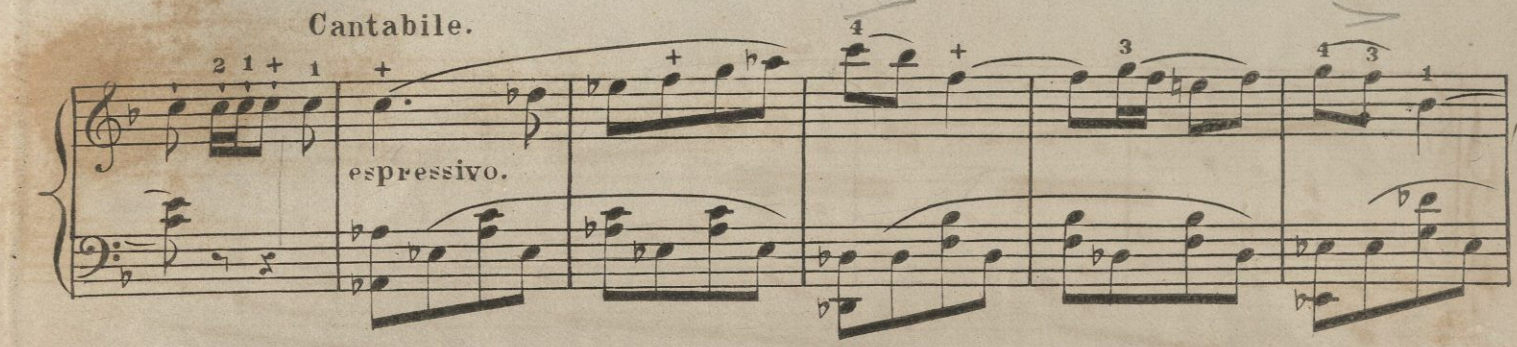
*f*

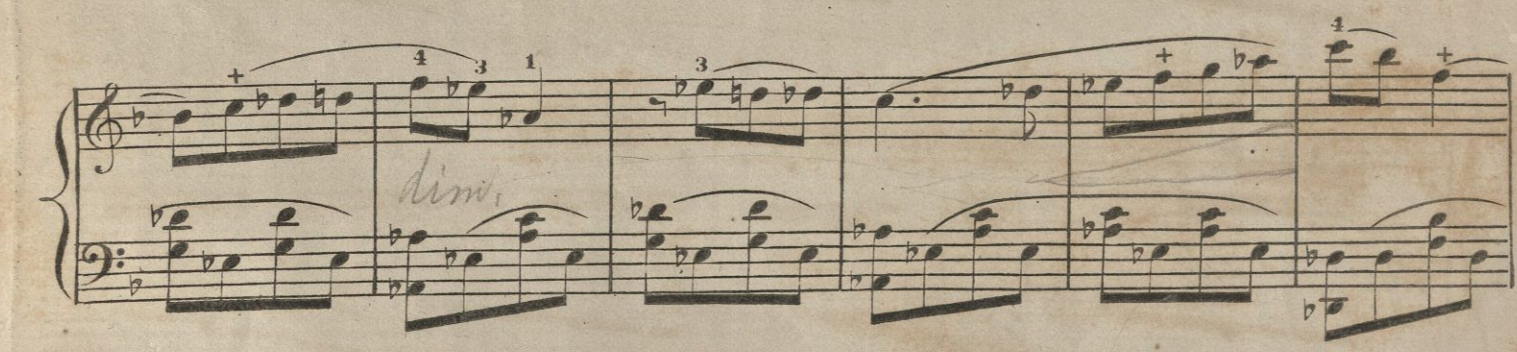
*p*

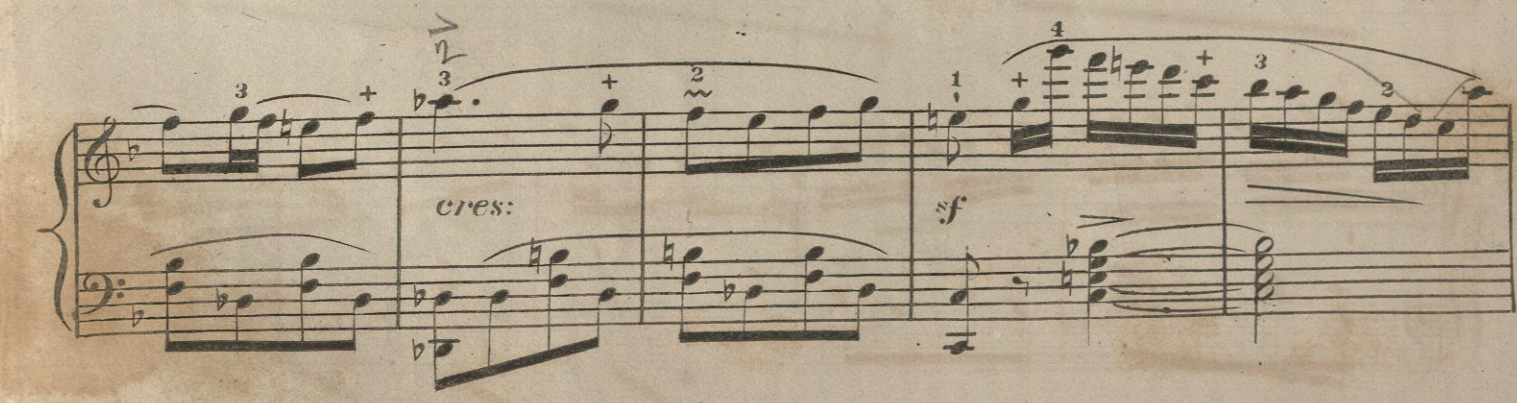





Cantabile.



cres:

f

p

sf

sf

sf

8a

loco.

sf

sf

sff

# Morceaux Brillants

BY

# Various Authors.

# 24

# Morceaux Brillants

BY

# Various Authors.

| | | | |
|---|---|---|---|
| STARRY NIGHT, | SMITH 6 | RETOUR AU CHALET, | HUNTEN 6 |
| MARCHE DE CROCIATO, | BURGMÜLLER 3½ | HER BRIGHT SMILE, | RICHARDS 5 |
| UNE PETITE FLEUR, | VOSS 3 | VISIONS OF A DREAM, | |
| LILY OF THE VALLY, *Mazurka*, | SMITH 1½ | DEW DROP, | FAVARGER 3½ |
| LA PRIMEVÈRE, | EGGHARD 3 | BLUETTE, | F. BEHR 3½ |

THEODORE PRESSER CO. PUBLISHERS PHILA.

BROOKLYN.

*Published by* J. W. SMITH, Jr. *183 Fulton Ave.*

Stackpole N.Y.

# BLUETTE.

FR. BEHR. Op. 150. No 1.

ALLEGRETTO CON GRAZIA.

PIANO.

*p dolce*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

*p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

*m.f* *p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8va

*p dolce*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8va

*mf*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8va

*p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8va

*mf*

*rit*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

*f*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

*brillante*

2

*p*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

*giocoso*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

*poco rit*

*a tempo*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

a tempo

8va

p

mf

rit

Ped. ✻

a tempo.

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ 8va ✻ Ped. ✻

mf brillante.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

fz

ff

Ped. ✻ Ped. ✻

# COMPOSITIONEN

## für Pianoforte

von

# Gustav Lange.

| | | Sgr. |
|---|---|---|
| Op. 8. | Les cloches du mariage aux lanternes. Etude caractéristique | 12½ |
| » 9. | Les trois grâces. Mazourka de Concert | 12½ |
| » 10. | Lamentation d'une jeune fille. Rêverie | 12½ |
| » 11. | La belle Inconnue. Grande Polka di bravoura | 12½ |
| » 12. | Grand Caprice à la Valse | 17½ |
| » 13. | Causerie intime. Pièce lyrique | 12½ |
| » 14. | Glöckchen-Mazurka | 15 |
| » 15. | Farewell. Méditation | 15 |
| » 16. | La Reine du bal. Mazourka de Concert | 20 |
| » 17. | Prière à la Madonne. Mélodie sérieuse | 15 |
| » 18. | Fête militaire. Grand Galop de Concert | 17½ |
| » 19. | Le Retour du Soldat. Grande Marche triomphale | 15 |
| » 20. | Sehnsuchtsklänge. Melodisches Tonstück | 15 |
| » 21. | La Cascade. Morceau de Concert | 20 |
| » 22. | Treues Gedenken. Melodie | 15 |
| » 23. | Reigen im Grünen. Tanz-Idylle | 17½ |
| » 24. | Die Libelle. Idylle | 15 |
| » 25. | Wanda. Mazourka brillante | 15 |
| » 26. | Jägerfahrt | 20 |
| » 27. | Perles et Diamants. Valse brillante | 17½ |
| » 28. | Dolorosa. Méditation | 12½ |
| » 29. | Treue Liebe. Melodie | 12½ |
| » 30. | Zéphirine. Mazourka brillante | 12½ |
| » 31. | Edelweiss. Idylle | 12½ |
| » 34. | Le retour du printemps. Pièce caractéristique | 15 |
| » 43. | Fischerlied. Tonstück | 12½ |
| » 45. | Langage d'amour. Tonstück | 12½ |
| » 46. | Stille Liebe. Tonstück | 15 |
| » 47. | Au bivouac. Gr. Galop militaire | 22½ |
| » 48. | Fleurs fanées. Mélodie | 12½ |
| » 49. | Erinnerung. Melodie | 12½ |
| » 50. | Serena. Polka brillante | 12½ |
| » 51. | Minnelied. Melodie | 12½ |
| » 52. | Einsame Thränen. Nocturne | 12½ |
| » 53. | Hortensia. Valse de Concert | 15 |
| » 54. | Dein Eigen. Melodie | 12½ |
| » 55. | La Sylphide. Morceau de Salon | 12½ |
| » 72. | Hirtenleben i. Gebirge. Tongem. | 15 |
| » 73. | Herzensstimmen. Nocturne | 12½ |
| » 74. | Frohes Erwachen. Tonstück | 12½ |
| » 75. | Liebesahnung. Tonstück | 12½ |
| » 76. | Schnitterlied. Idylle | 12½ |
| » 77. | Thauperlen. Tonstück | 15 |
| » 78. | Stimmen aus der Kinderwelt compl. 1 Thlr. | 25 |

| | | Sgr. |
|---|---|---|
| Op. 78. | Stimmen aus der Kinderwelt Heft 1, 2, 3 à<br>No. 1. Tanzlied, No. 2. Kleine Wanderer, No. 3. Haideröslein, No. 4. Kind in der Fremde, No. 5. Turnerzug, No. 6. Beim Kränzewinden, No. 7. Heimkehr, No. 8. Frohsinn, No. 9. Am Morgen, No. 10. Auf blumiger Au', No. 11. Am Bache, No. 12. Herbstlied à 7½ Sgr. | 22½ |
| » 84. | Schalmeienklänge. Idylle | 12½ |
| » 85. | Aus Herzensgrunde. Melodie | 12½ |
| » 86. | Morgenwanderung im Walde. Tonstück | 15 |
| » 87. | Blumen am Wege. Lyrische Stücke compl.<br>No. 1. Lied der Seejungfrau 7½ Sgr.<br>No. 2. Am Wiesenbach 5 „<br>No. 3. Sonntagsfrühe 5 „<br>No. 4. Bächleins Wanderlied 5 „ | 17½ |
| » 88. | Sänger in den Zweigen. Idylle | 12½ |
| » 91. | Liederreigen. Walzer | 12½ |
| » 93. | Blumenmärchen. Tonstück | 12½ |
| » 94. | Immortellen. Elegie | 12½ |
| » 114. | Fünf leichte Sonatinen. 1-5 à | 10 |
| » 115. | In frohem Kreise. Tanzscene | 12½ |
| » 116. | Traumesstimmen. Tonstück | 12½ |
| » 117. | Aus tiefster Seele. Melodie | 12½ |
| » 118. | Gelübde. Melodisches Tonstück | 12½ |
| » 119. | Ins Herz geschlossen. Lyrisches Tonstück | 12½ |
| » 120. | Dahin! Elegie | 12½ |
| » 121. | Aus schöner Zeit. Tonstück | 15 |
| » 122. | Im Freien. Tanz-Idylle | 12½ |
| » 123. | Innere Stimmen. Lyr. Tonst. | 12½ |
| » 125. | Lose Blätter. Drei lyrische Tonstücke:<br>No. 1. Späte Blumen, No. 2. Morgengruss, No. 3. Abendfeier à | 7½ |
| » 126. | Nachtlied. Tonstück | 12½ |
| » 138. | Blätter im Winde. Vier leichte Tonstücke:<br>No. 1. In Freud' und Leid, No. 2. Herzensblüthen, No. 3. Ruf der Sehnsucht, No. 4. Hirtenlied à | 10 |
| » 139. | Kleine Welt. Neun kleine Tonbilder:<br>Heft I.<br>No. 1. Treue Freundschaft, No. 2. Auf dem Eise, No. 3. Wasserlilie. | 12½ |
| | Heft II.<br>No. 4. Winzerfest, No. 5. Blumenbotschaft, No. 6. Auf der Dorfwiese. | 12½ |
| | Heft III.<br>No. 7. Frühes Leid, No. 8. Im Kahn, No. 9. Aus alter Zeit. | 12½ |
| » 150. | Mein Himmel. Lied v. Fr. Abt | 12½ |
| » 151. | Irrlichter. Fantasie-Mazurka | 15 |
| » 152. | Nordisches Lied. Melodie | 12½ |
| » 153. | Gedenkblätter. Lyr. Tonst. | 12½ |
| » 154. | In bunter Reihe. Erste Polon. | 15 |
| » 155. | Lockung. Salon-Walzer. | 15 |

| | | Sgr. |
|---|---|---|
| Op. 156. | Weisst du noch? Lyr. Tonst. | 12½ |
| » 157. | Fantasie aus „Aïda" v. Verdi | |
| » 158. | Festklänge. Grosser Marsch | 12½ |
| » 159. | Sirenen. Charakterstück | 17½ |
| » 160. | Auf dem Kirchwege. Tonstück | 17½ |
| » 176. | Valse des cent vierges (Hundert Jungfrauen-Walzer) d'après des motifs de l'opéra-bouffe de Ch. Lecocq | 20 |
| » 177. | Aeolsharfen. Tonstück | 15 |
| » 178. | Vor deinem Bilde. Méditation | 17½ |
| » 179. | Herzensfrühling. Tonstück | 15 |
| » 180. | Für dich. Melodisches Tonst. | 15 |
| » 181. | Frohe Spiele. Tonstück | 17½ |
| » 182. | Selige Tage. Tonstück | 17½ |
| » 183. | Rêverie de Vieuxtemps. Fantais. | 17½ |
| » 184. | Faublas-Polonaise v. Richard Wüerst, frei übertragen | 15 |
| » 185. | Vier Fantasiestücke aus Gounod's Faust:<br>No. 1. Duett des 3. Actes. Faust und Margarethe<br>No. 2. Blümlein traut. Lied des Siebel<br>No. 3. Es war ein König in Thule<br>No. 4. Juwelen-Arie. Schmuck-Walzer | 20<br>17½<br>17½<br>17½ |
| » 186. | Zwei leichte Jagdstücke:<br>No. 1. Jägers Auszug, No. 2. Waidmanns Heimkehr à | 10 |
| » 187. | Die Loreley singt. Gondellied | 15 |
| » 188. | An der Wiege. Tonstück | 15 |
| » 189. | Mädchen aus der Fremde. Fantasie-Mazurka | 17½ |
| » 190. | Drei Fantasien:<br>No. 1. Wiegenlied v. Brahms, No. 2. Schilflied v. Jul. Urban, No. 3. Der Hirt à | 17½ |
| » 191. | O frage nicht. Lyrisch. Tonst. | 12½ |
| » 192. | Grüss Gott du schöner Wald. Tonstück | 17½ |
| » 193. | Schlummerlied. Tonstück | 15 |
| » 194. | Bunte Blätter. Sechs leichte melodische Stücke:<br>No. 1. Auf dem Wasser, No. 2. Veilchengruss, No. 3. Neue Blüthen, No. 4. Seelenfroh, No. 5. Linde Lüfte, No. 6. Angebinde à | 10 |
| » 195. | Sechs Lieder v. Curschmann:<br>No. 1. An Rose<br>No. 2. Der Schiffer fährt zu Land<br>No. 3. Willkommen du Gottes Sonne<br>No. 4. Du siehst mich an<br>No. 5. Der Fischer<br>No. 6. Der kleine Hans | 17½<br>17½<br>10<br>15<br>15<br>17½ |
| » 196. | Walzer und Soldatenchor aus „Margarethe" von Gounod:<br>No. 1. Walzer<br>No. 2. Soldatenchor | 25<br>25 |
| » 197. | Mamsell Angot. Oper von Ch. Lecocq. Fantasie | 20 |

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*f* patetico

Ped ✻ Ped ✻ Ped ✻

Ped ✻ Ped ✻ Ped ✻

rit. poco a tempo. *p* doloroso

Ped ✻ Ped ✻ Ped ✻ Ped ✻

cresc. rit *f* *pp* m.d. rapido quasi arpa *p*

Ped ✻ Ped ✻

ten. ten. ten.

Ped * Ped * Ped *

ten. ten. ten.

Ped * Ped * Ped *

f

Ped * Ped Ped *

p

Ped * Ped * Ped *

f p sf

Ped * Ped * Ped * Ped *

# Compositionen

## für das Pianoforte zu vier Händen.

| | Thlr. | Sgr. |
|---|---|---|
| **Bartz, J.** Op. 3. Sechs vierhändige Stücke. Heft 1 | —. | 17½ |
| Heft 2 | —. | 20 |
| **Berlioz, Hector.** Marche hongroise de «Faust» par J. Bénédict | —. | 25 |
| **Billéma,** Les frères. Op. 77. Fantaisie sur «Le premier Jour de Bonheur» de Auber | 1. | — |
| **Boehmer, C.** Op. 67. Festmarsch | —. | 22½ |
| **Brissler, F.** Op. 4. «Die Jagd», Introduction u. Rondo nach Melodien aus Offenbach's «Orpheus» | —. | 22½ |
| **Brunner, C. T.** Op. 111. Rondo über «Wir hatten gebaut» | —. | 12½ |
| — Op. 465. 3 Sonatinen im leichten instructiven Styl. No. 1 G-dur, No. 2 F-dur, No. 3 D-dur à | —. | 15 |
| — Op. 470. Duo über Motive der Oper «Die Afrikanerin» von G. Meyerbeer | —. | 25 |
| **Bürgel, Const.** Schlummerlied, für Orchester, arrang. | —. | 10 |
| **Chopin, Fr.** Mazourka, arrang. | —. | 7½ |
| **Chwatal, F. H.** Op. 46. «O cara memoria.» Air favori de Caraffa, varié d'une manière facile et brillante, in C | —. | 17½ |
| — Op. 69. «Chacun le sait, chacun le dit.» Air favori de l'opéra: «Marie ou la fille du Régiment», de Donizetti, varié in F | —. | 20 |
| — Op. 72. «Kriegers Lust», Marche favorite de Josef Gung'l, variée in C | —. | 20 |
| **Conradi, A.** Op. 55. Weihnachts-Ouverture mit Begl. von Kinder-Instrumenten ad lib. | —. | 22½ |
| — Op. 59. «Musikalische Reise durch Europa.» Potpourri, arrang. | 1. | 5 |
| — Op. 97. «Musikalischer Bilderbogen.» Grosses Potpourri, arrang. | 1. | — |
| — Op. 111. «Offenbachiana.» Potpourri über Melodien aus Offenbach'schen Opern | 1. | — |
| — Op. 112. «Melodien-Congress.» Potpourri, arrang. | 1. | 15 |
| — Op. 119. «Kriegs-Raketen.» Patriotisches Potpourri, arrang. | 1. | 15 |
| — Op. 126. «Musikalisches Actien-Unternehmen.» Potpourri arrang. | 1. | 12½ |
| **Dobrzynski, J. T.** Op. 48. «La Résignation.» Morceau de Salon, arr. par Brissler | —. | 17½ |
| **Dorn, A.** Op. 74. Geburtstagswalzer | —. | 17½ |
| **Dorn, H.** Op. 97. «Der Königin Weinberg.» Thema und Variat. | 1. | — |
| **Dornheckter, R.** Op. 3. Impromptu en forme de Mazourka | —. | 17½ |
| **Dreyschock, A.** Op. 40. «Zum Wintermärchen». Rhapsodie, arrang. | —. | 20 |
| **Eckert, Carl.** Op. 26. Concert für Violoncello mit Orchester, arrang. v. C. Bial | 1. | 17½ |
| **Floegel, F.** Leichte Clavierstücke im Umfange von 5 Tönen Heft 1 | —. | 10 |
| Heft 2 | —. | 12½ |
| **Ganz, W.** Grand Duo del'opéra: «Guillaume Tell» de Rossini | 1. | 10 |
| — Op. 17. «La Vivacité.» Polka de Concert, arrang. | —. | 22½ |
| **Girschner, C.** Op. 18. Sonate facile et agréable, in C | —. | 15 |
| **Goetze, C.** Op. 20. «Eine Sommernacht.» Nach einer Dichtung von R. Reinick für Orchester, arr. | 1. | — |
| **Gounod, Ch.** «L'Angelus.» Petit morceau (très-facile) | —. | 5 |
| **Heller, St.** Op. 67. «Auf Flügeln des Gesanges.» Lied von Felix Mendelssohn-Bartholdy, arrang. von Brissler | —. | 27½ |
| — Serenade, arrang. | —. | 10 |
| **Hennig, C.** Op. 78. 3 Sonaten in leichter gefälliger Spielart No. 1 | —. | 20 |
| No. 2 | —. | 22½ |
| No. 3 | 1. | — |
| **Hofmann, H.** Op. 13. Walzer und Kosakenmarsch | —. | 20 |
| **Kiel, Fr.** Duett, arrang. | —. | 7½ |
| — Hongroise, arrang. | —. | 10 |
| — Hymne, arrang. | —. | 7½ |
| **Kleinmichel, R.** Op. 13. 7 Fantasiestücke. Heft 1 u. 2 à | 1. | — |
| **Koehler, L.** Op. 13. Handstücke. Heft 1 | —. | 10 |
| Heft 2 | —. | 25 |
| **Kontski, A. de.** Op. 56. «Sur mer», arrang. | —. | 7½ |
| **Kummer, Gasp.** Op. 91. 6 pièces fac. et progr. | —. | 15 |
| **Lecarpentier, A.** «Bagatelle», arrang. | —. | 10 |
| **Lessmann, Otto.** Op. 13. Polonaise | —. | 22½ |
| **Liszt, Fr.** «Hymne du Pape», arrang. | —. | 17½ |
| — Valse de l'opéra: «Faust» de Gounod | —. | 5 |
| **Loeschhorn, A.** «Tarantelle», arrang. | —. | 12½ |
| — Op. 25. «La belle Amazone», arrang. par Conradi | —. | 27½ |
| — Op. 63. No. 1. «Begegnung», arrang. | —. | 7½ |
| — Op. 86. 15 Clavierstücke zum Unterricht für Anfänger. Melodische und charakteristische Tonbilder. Heft 1, 2, 3 à | —. | 15 |
| **Meyerbeer, G.** Indischer Marsch aus der Oper «Die Afrikanerin», arrang. von Ed. Wolff | 1. | 5 |
| — Religiöser Marsch aus: «Die Afrikanerin», arr. von Ed. Wolff | —. | 17½ |
| — Prélude au 5me Acte (Scène du Mancenillier) aus «Die Afrikanerin». Dernière Pensée musicale, arrang. | —. | 10 |
| — Fackeltanz No. 3 zur Vermählung I. K. H. d. Prinz. Anna von Preussen mit Sr. H. d. Prinz. Friedr. v. Hessen-Kassel | 1. | 20 |
| — Fackeltanz No. 4 zur Vermählungs-Feier Sr. K. H. des Kronprinzen mit I. K. H. der Prinz. Royal von Grossbritannien und Irland | 1. | — |
| — Schattentanz a. d. Oper: «Dinorah od.: Die Wallfahrt nach Ploërmel» arrang. | —. | 17½ |
| **Oesten, Th.** Op. 48. No. 2. Pensez à moi. arrang. | —. | 10 |
| **Radecke, R.** Op. 34. Festmarsch, f. grosses Orchester arrang. | —. | 20 |
| **Ramann, Br.** Op. 10. Vier Klavierstücke: No. 1 Marsch | —. | 12½ |
| „ 2 Maienfest | —. | 7½ |
| „ 3 Auf der Winzerei | —. | 15 |
| „ 4 An die Nacht | —. | 12½ |
| **Rubinstein, Ant.** Op. 14. «Le Bal.» Fantaisies, arr. v. C. Bial: No. 1 Contredanse | 1. | 5 |
| „ 2 Valse | 1. | — |
| „ 3 Polka | —. | 20 |
| „ 4 Galop | —. | 25 |
| — Op. 79. «Iwan IV.» (Der Grausame.) Musikalisches Charakterbild. Arrang. von H. Ulrich | 2. | — |
| — 4. Barcarolle, arr. | —. | 12½ |
| **Rummel, J.** Divertissement sur: «Le premier Jour de Bonheur» de Auber | 1. | — |
| — Perles enfantines. «Le premier Jour de Bonheur». No. 1, 2 à | —. | 12½ |
| **Rummel, J.** Duo sur: «La Périchole» de Offenbach | —. | 20 |
| — Duo sur: «Robinson Crusoë» de Offenbach | —. | 20 |
| **Schloesser, A.** Op. 59. Duo sur: «Il Trovatore» de Verdi | 1. | 5 |
| — Op. 65. Duo sur: «La Traviata» de Verdi | 1. | 5 |
| **Schmidt, G.** Marsch a. d. Oper: «La Réole» | —. | 7½ |
| **Schnabel, C.** Op. 28. 2 kleine Rondo's | —. | 20 |
| **Schulhoff, J.** Op. 41. Ballade, arr. v. Brissler | —. | 20 |
| **Schumann, G.** Le moulin, arr. | —. | 7½ |
| — Mazurka, arr. | —. | 5 |
| **Stiehl, H.** Op. 56. «Aquarellen.» Zehn leichte Clavierstücke. Heft 1 | —. | 20 |
| Heft 2 | —. | 22½ |
| — Op. 77. Heft 3 der Aquarellen | —. | 20 |
| **Taubert, W.** Op. 16. «An die Geliebte.» 8 Lieder ohne Worte, arr. v. F. Mockwitz. 2 Hefte à | —. | 20 |
| — Op. 32. Premier Trio pour Pfte., Violon et Vcello, in F, arr. par G. Füller | 2. | — |
| — Op. 146. Geburtstags-Marsch zur Geburtstags-Feier S. K. H. d. Prinzen Friedrich Victor Albert, arr. | —. | 27½ |
| — Op. 166. Sieges- u. Festmarsch, arr. | —. | 22½ |
| — Op. 168. Marcia, Intermezzo, Andante, Scherzo | 1. | 15 |
| — 4 Bagatelles | —. | 12½ |
| **Tedesco, J.** Op. 21. In der Mühle, arr. | —. | 12½ |
| **Trutschel, A. L. E.** Op. 8. Grande Sonate, in Es | 2. | — |
| **Ulrich, H.** Op. 6. Sinfonie, in H-moll | 2. | 10 |
| **Vanhall, J.** 13 Uebungsstücke mit Fingersatz (13 études doigtées) | —. | 25 |
| **Voss, Ch.** Op. 34. Fantaisie de Concert sur des motifs de l'opéra: «Das Nachtlager von Granada,» arr. p. F. Mockwitz | 1. | — |
| — Op. 45. «Klänge aus der Ferne.» Der Geliebten, Romanze, arr. v. F. Mockwitz, in A-moll | —. | 15 |
| — Op. 51. No. 2. «Le carneval de Venise» de Ernst | —. | 20 |
| No. 3. «Adelaide» de Beethoven | —. | 20 |
| — Op. 57. «Une fleur pour toi.» Romance, arr. par F. Mockwitz, in G | —. | 15 |
| — Op. 60. «Petit necessaire musical.» Six amusements élégants pour Piano. No. 1 La Polonaise | —. | 17½ |
| „ 2 La Polka | —. | 15 |
| „ 3 La Mazourka | —. | 20 |
| „ 4 Fantaisie sur la Muette de Portici | —. | 20 |
| „ 5 Le Rondeau | —. | 20 |
| „ 6 Les Variations sur les quatre fils d'Aymon | —. | 15 |
| — Op. 61. Sérénade, arr. p. F. Mockwitz, in Des | —. | 25 |
| — Un petit morceau, arr. | —. | 10 |
| **Willmers, Rud.** Op. 28. 2 Etudes de Concert, arr. p. F. Mockwitz: No. 1 La Pompa di festa, in Des | —. | 25 |
| „ 2 La Danza della Baccanti, in D | —. | 25 |
| **Wolff, Ad.** Op. 156. «Souvenir du Val d'Andorre.» Duo brill. | 1. | 10 |
| **Wüerst, R.** Op. 44. «Ein Märchen». Fantasiestück, arr. | 1. | 12½ |
| — Op. 50. Variationen über ein Originalthema, arr. | —. | 25 |
| — Op. 53. Intermezzo für Streich-Instrumente, arr. | —. | 10 |
| — Op. 54. Symphonie, in D-moll, arr. | 2. | 10 |
| — Op. 55. Serenade, für Orchester, arr. | 1. | 20 |


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WITH VARIATIONS

*For*

## Two Performers.

On one

## PIANO FORTE

*Composed & Dedicated to*

*Miss Holgate*

*By*

CHARLES CZERNEY.

6

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## THEME ANGLAIS.—THE PLOUGH BOY.

C. Czerny.

ALLEGRETTO

*f* *p*

*p*

rall. tempo.

VAR: *1.*

*p*

## THEME ANGLAIS.—THE PLOUGH BOY.

C.Czerny.

ALLEGRETTO

VAR: 1.

rall: tempo. loco

VAR:
2.

6 6

p

cres.

p

VAR:
3.

p

cres.

f

p

cres.

f

sf

ff

VAR: 2.

p dolce

8va loco

8va

cres.

VAR: 3.

p

8va loco

cres.

p

8va

f sf ff

p

cres.

p

dim.

pp

1 2

pp rall.

Tempo di polacca

FINALE

p dolce.

8va

p dolce.

dim.

pp

pp rall.

loco.

Tempo di polacca.

FINALE.

p dolce.

8va

loco

8va

loco.

p

p cres.

f

3

ff

Vivo.

ff

8va

cres

f

ff

Vivo

ff

*To his friend*
*Hector Mackenzie.*

LA

# FANFARE DES DRAGONS

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POUR *PIANO* PAR


# F. BOSCOVITZ.


FOUR HANDS. 10 — TWO HANDS. 5


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# LA FANFARE DES DRAGONS.

F. BOSCOVITZ, Op.60.

For 4 hands.

SECONDO.

Tempo di marcia.

*ff* *quasi tromba*

*ff*

*f*

*ff*

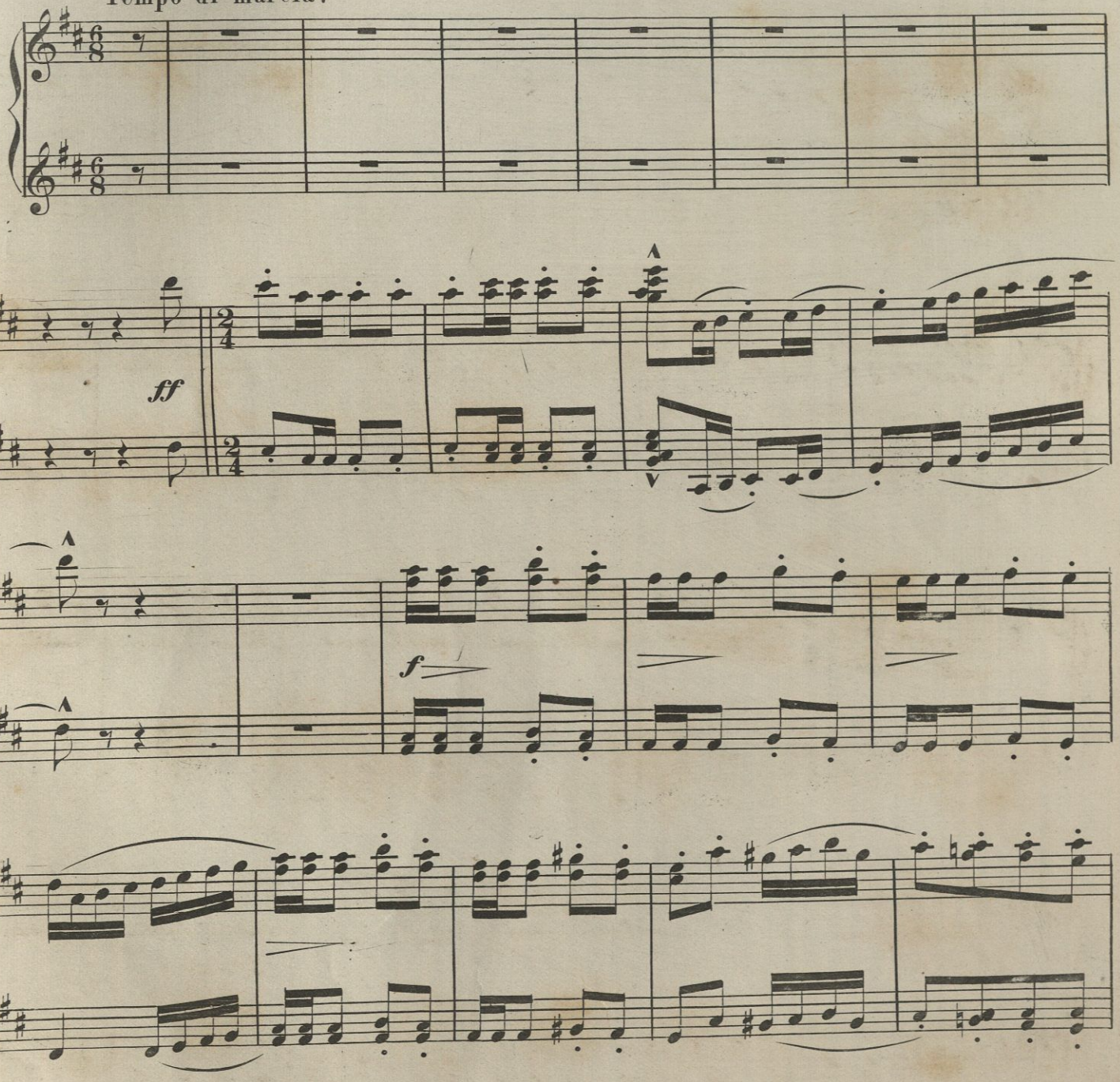
# LA FANFARE DES DRAGONS.

For 4 hands.

F. BOSCOVITZ, Op. 60.

PRIMO.

Tempo di marcia.



ben marc.

cres.

f

f

ff

*f*

8va.

8va.

8va.

*cres.*

*f*

8va.

*grazioso*

8va.

8va.

*ff*

*p*

*f*

*mf*

8va.

8va.

*leggiero*

*f*

*mf*

8va.

8va.

*f*

*ff*

*tutta forza*

*ff quasi tromba*

8va.

*f*

8va.

*ff*

8va.

8va.

8va.

*tutta forza*

*ff*

*f*

Maestoso.

*con tutta forza*

*ff*

8va.

*pp*

8va.

*cres.* *ff*

8va.

Maestoso.

*con tutta forza*

8va.

*ff*

8va.

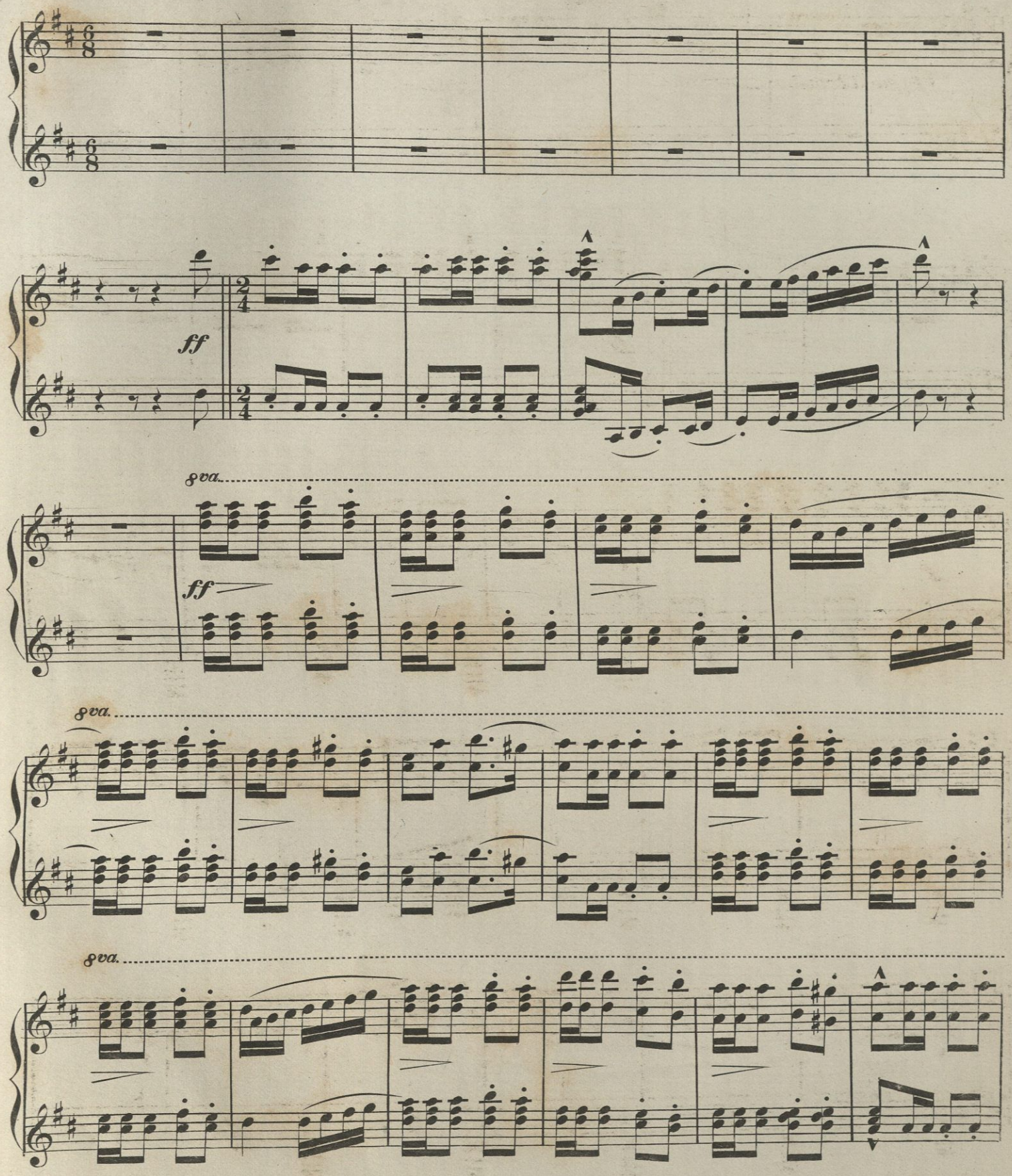
*Tempo Iº*

*ff quasi tromba*

*ff*

*f*

*ff*


ff
8va.
ff
8va.
8va.

*ff*

*ff*

*ff*

*ff*

*ff*

8va.

mf ff mf ff

8va.

ff

8va. 8va. 8va. 8va.

8va. 8va. 8va.

8va. 8va.

*tutta forza*

*ff*

*ff*

*ff*

*ff*

8va.

8va.

ff

8va.

8va.

8va.

ff

8va.

ff ff ff ff

TO
Miss Stella,
AND
Mr. Ed Schieffelin.

# RACE FOR LIFE

## Galop brillant

BY

## CHARLES WELS.

OP. 87.

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10

2 Hands
6

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## GALOP BRILLANT.

CHARLES WELS. Op. 87.

FOR 4 HANDS.

SECONDO.

Vivace.

*p* *sf* *p* *sf* *sf*

*à tempo.*

*f* *p*

*cres.* *f* *sf*

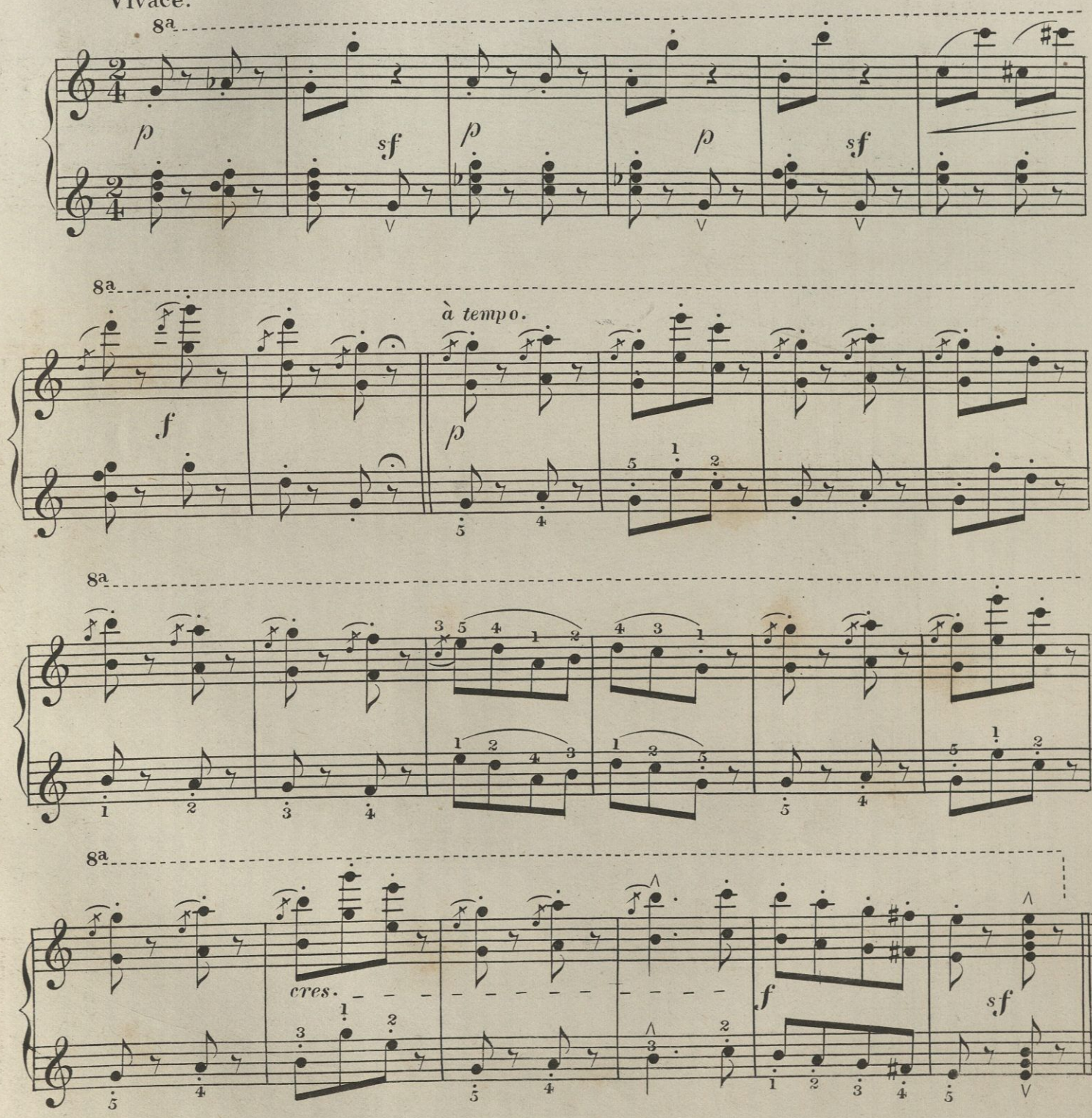
# RACE FOR LIFE.

## GALOP BRILLANT.

FOR 4 HANDS. CHARLES WELS. Op. 87.

PRIMO.

Vivace.



*ff*

*p*

*f* *sf* *p*

*f*

*sf*

8a

*sf*

8a

*p*

8a

*f* *sf* *p*

8a

8a

*f* *sf*

*Pomposo.*

*ff*

*leggiero.*

*p*

*Pomposo.*

*ff*

*p leggiero.*

8a

*f.f*

*leggiero.*

*p*

8a

8a

*f.f*

*leggiero.*

*p*

8a

sf p

sf p sf

Pomposo. leggiero.

ff p

Pomposo.

ff

p

*sf* *brillante.* *p*

*sf* *brillante.* *p*

8a *leggiero.*

*fff* *p*

8a

*f*

8a

*p* *leggiero.*

p sf p sf sf

à tempo.

f p

cres. f sf

8a

*p* *sf* *p* *sf* *sf*

8a

*à tempo.*

*f* *p*

8a

8a

*cres.* *f* *sf*

*ff*

*p* *f* *sf* *p*

*f* *ritard.*

8a

8a

8a

*p* *f* *p*

8a

8a

*f* *ritard.*

à tempo.

cres.

f

f

ff

Fine.

8a *brillante.*

*à tempo.*

*brillante.*

8a

8a

*f*

8a

8a

*f* *f* *f* *f*

8a

*ff*

*Fine.*

To
Miss Imogen Maud Brown.

# LA CHASSE INFERNALE

Grand GALOP brilliant
par
# KÖLLING

arangeé à
## QUATRE MAINS
PAR
# CHARLES WELS.

Greene, Engr.

10

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# LA CHASSE INFERNALE.

## *GRAND GALOP BRILLANT.*

Arrangé à quatre mains par
CHARLES WELS.

Vivo Presto.

SECONDO.

INTRODUCTION.

*ff*

Andante con moto.

*p* *cres.* *sf* *p* *mf* *p*

*mf* *p* *sf* *f*

*p* *ritard:*

# LA CHASSE INFERNALE.

*GRAND GALOP BRILLANT.*

Arrangé à quatre mains par
CHARLES WELS.

PRIMO.

Vivo Presto.

INTRODUCTION.

*ff*

*ritard:*

Andante con moto.

*p*

*cres.*

*sf*

*8va.*

*p*

*p*

*sf*

*f*

*brill:*

*8va.*

*8va.*

*p*

*ritard:*

Con fuoco.

GALOP

*ff*

à tempo.

*p*

*cres.*

*cres.*

*f*

*f*

Con fuoco.

GALOP.

ff

8va.

8va.

8va.

8va.

à tempo.

tr

tr

ritard.

p

3

8va.

cres.

8va.

3

cres.

8va.

sf

f sf cres.

sf sf

p

p

f

8va.

*f* *brill:* *sf* *cres.*

8va.

*sf* *sf*

8va.

*p*

8va.

*p*

8va.

*cres.* *f*

*ff*

*ff*

8va.

*ff*

8va.

8va.

*sf*

*ff*

8va.

8va.

*sf*

ff p

cres. ff

ff ff

1º 2º

8va.

ff p

8va.

cres. ff

8va.

ff

8va.

f f

8va.

1º 2º

*p*

*ff*

*mf*

*ff*

*sf*

*cres.*

*mf*

8va.

*p*

8va.

*cres.* *cres.* *f*

8va.

*ff* *fz*

8va.

*fff* *sf*

8va.

*cres.* *mf*

p cres.

p cres.

f

p f p f

8va.

*p* *cres.*

8va.

*p* *cres.*

8va.

*f* *f*

8va.

*p* *f* *f* *p* *f*

8va.

*cres.*

*f*

*f*

*sf*

Vivo.

*ff*

*ff*

*sf*

*ff* Fine.

cres.

8va.

cres.

f

f.

sf

Vivo.

8va.

ff

8va.

ff

sf

ff Fine.

# QUI VIVE!

## GANZ'S

# GALOP de CONCERT.

By

## CHARLES WELS.

Op. 12. Two Hands, 9. Four Hands, 12½.

BOSTON:
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NEW YORK: C. H. DITSON & COMPANY.

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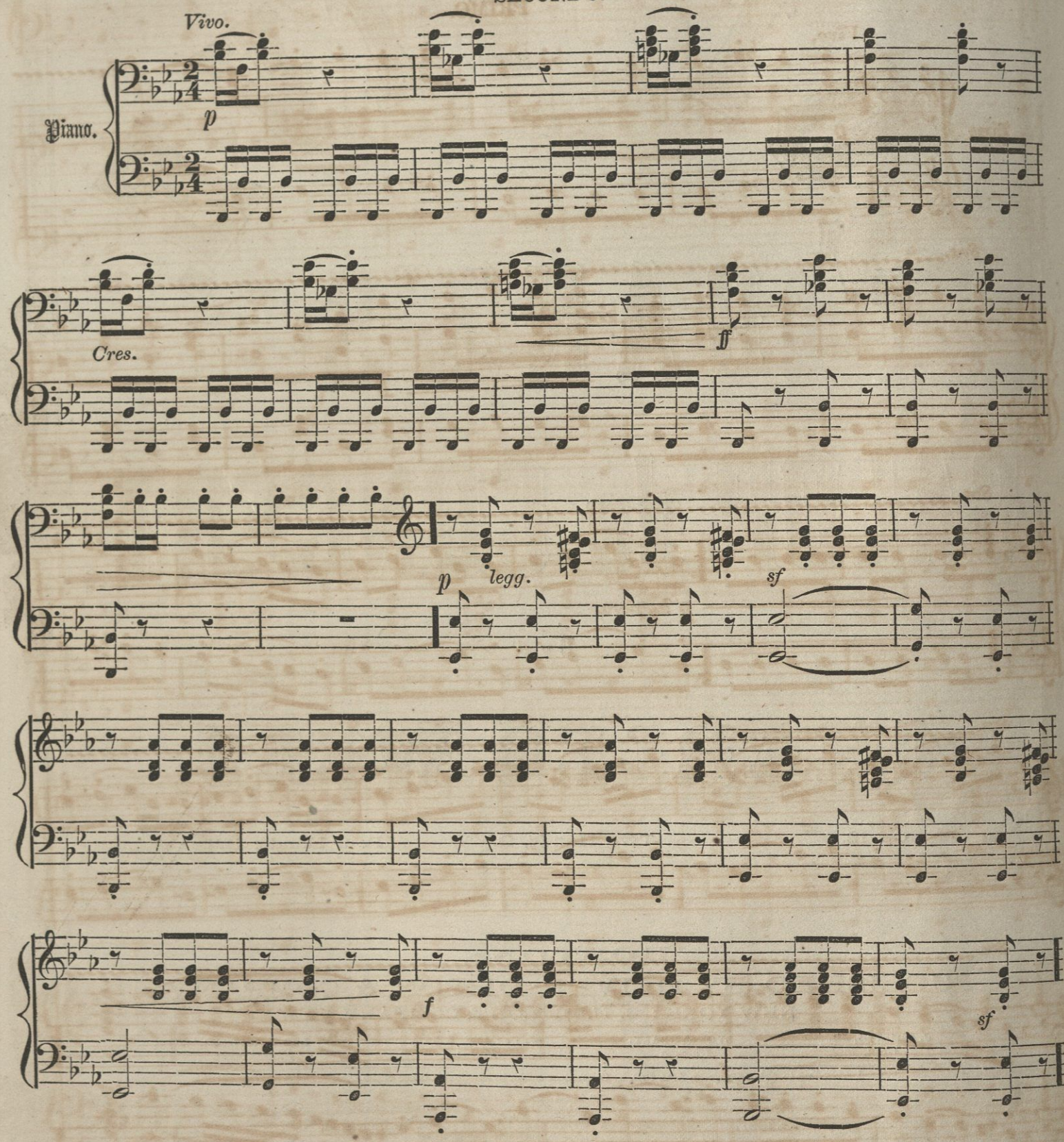
A. B. KIDDER'S MUSIC TYPOGRAPHY.

# QUI VIVE GALOP.

Composed by WILHELM GANZ. Arranged for four hands, by CHARLES WELS.

SECONDO.

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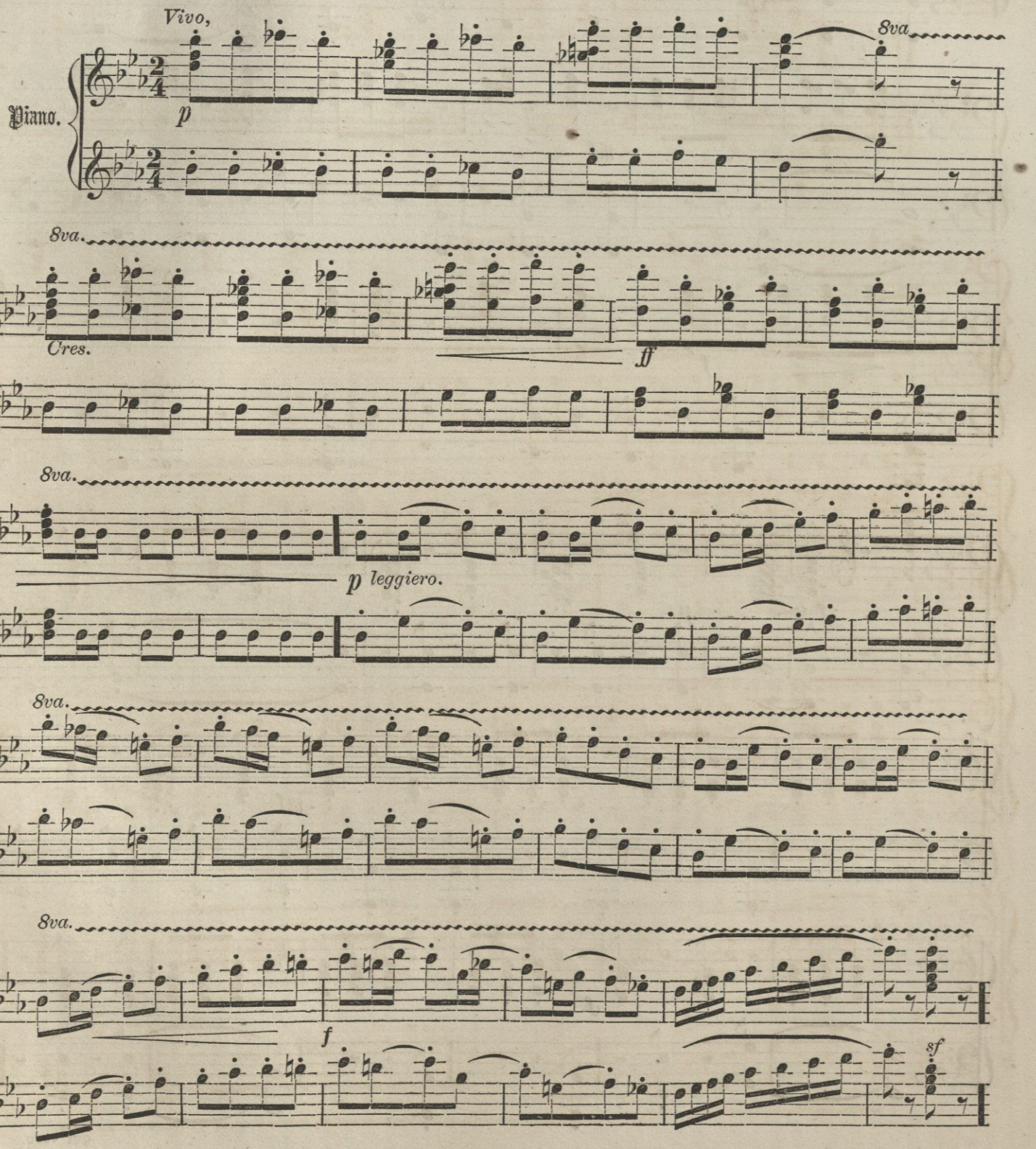
# QUI VIVE GALOP.

Composed by WILHELM GANZ. Arranged for four hands, by CHARLES WELS.

PRIMO.



mf f mf f f ten. p mf f

8va.

*mf* *f*

8va.

*mf*

8va.

*f* *ff*

8va.

*p*

8va.

*mf*

8va.

*f* *sf*

QUI VIVE!

SECONDO.

*f*

*p Leggiero.*

*sf* *ff*

*p leggiero.*

*sf* *p*

*sf* *p* *sf* *p* *sf* *p*

*f*

*p leggiero.*

8va

*sf* *ff*

8va

8va

*p leggiero.* *f* *p*

8va

*sf* *p* *sf* *p* *sf* *p*

SECONDO.

*p*

*f* *sf* *p* *sf* *p*

*sf* *p* *sf* *p* *p*

*Cres.* *sf*

*ff Vigoroso.*

PRIMO.

8va.

Cres.

8va.

sf f sf p sf p

8va.

sf p

8va

8va.

Cres. sf

8va.

ff Vigoroso.

8va

QUI VIVE!

SECONDO.

*p leggiero.*

*Cres.*

*f* *sf* *ff brillante.*

*ff*

*p leggiero.*

*Cres.*

*ff*

*sf* *sf*

PRIMO.

*p leggiero.* *Cres.* *8va.*

*8va.*

*f* *sf* *ff brillante.*

*8va.*

*ff*

*8va.*

*p leggiero.*

*8va.*

*Cres.*

*8va.*

*sf* *sf*

SECONDO.

*sf* *ff*

*ff* *Pomposo.*

*p leggiero.* *Cres.*

*ff* *sf* *p* *Cres.*

PRIMO.

8va

sf

ff

8va.

8va.

ff Pomposo.

8va.

8va.

p leggiero.

8va.

Cres.

ff sf

8va.

p

Cres.

SECONDO.

ff

ff Martel

lato string.

sf p

p Leggiero.

f

sf

mf

f

8va

ff

ff Martel

8va

lato string.

sf p

8va

p leggiero.

8va

8va

f

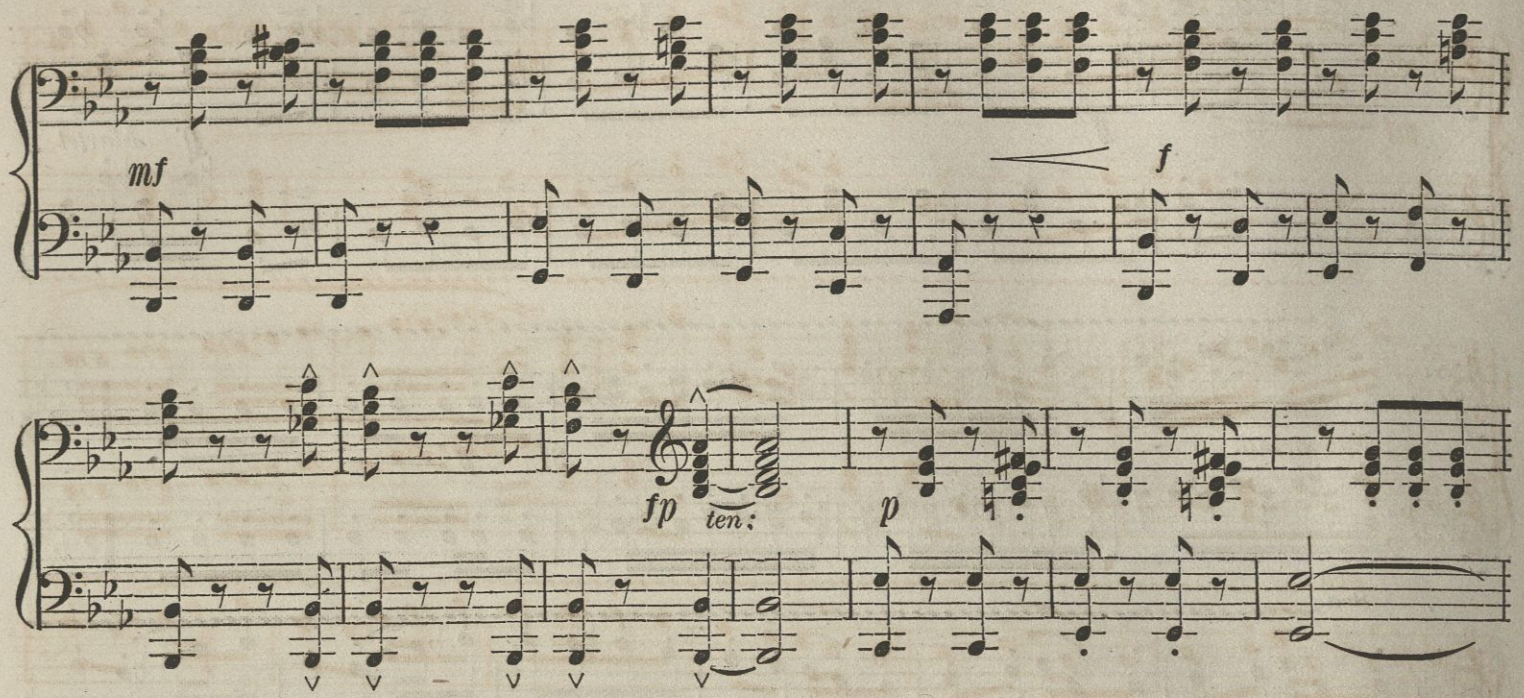
sf

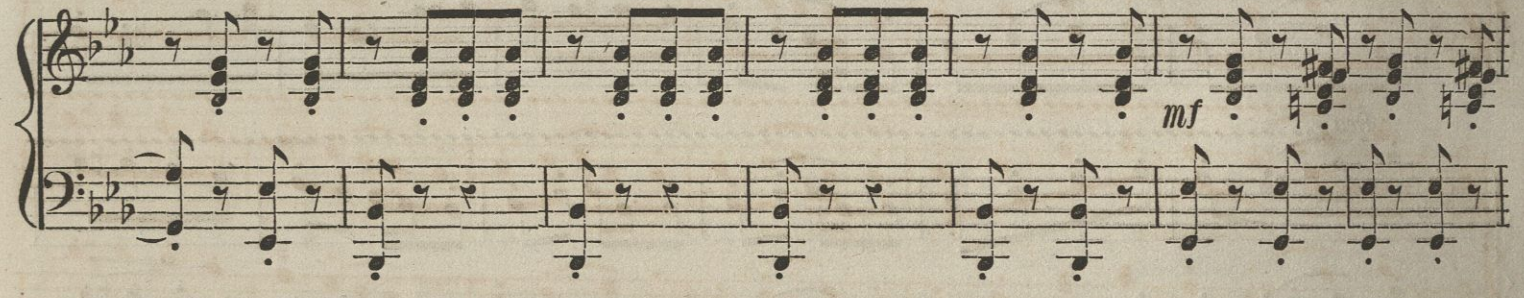
mf

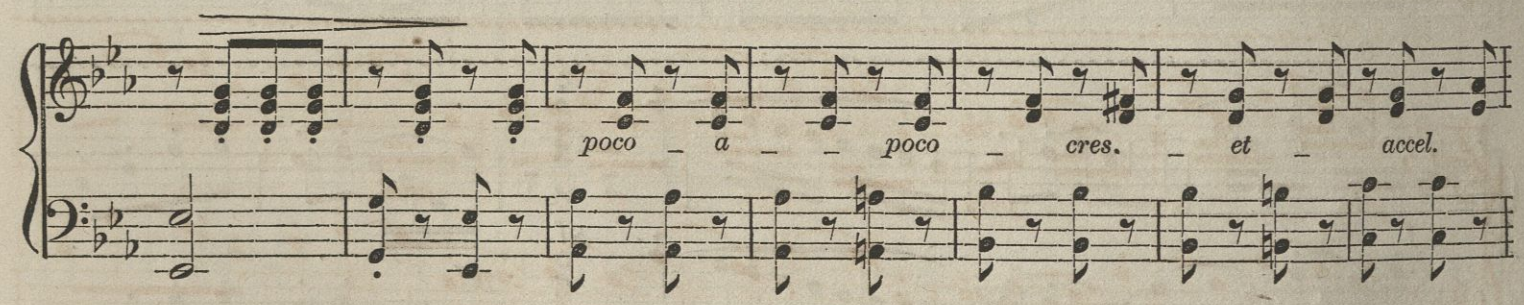
8va

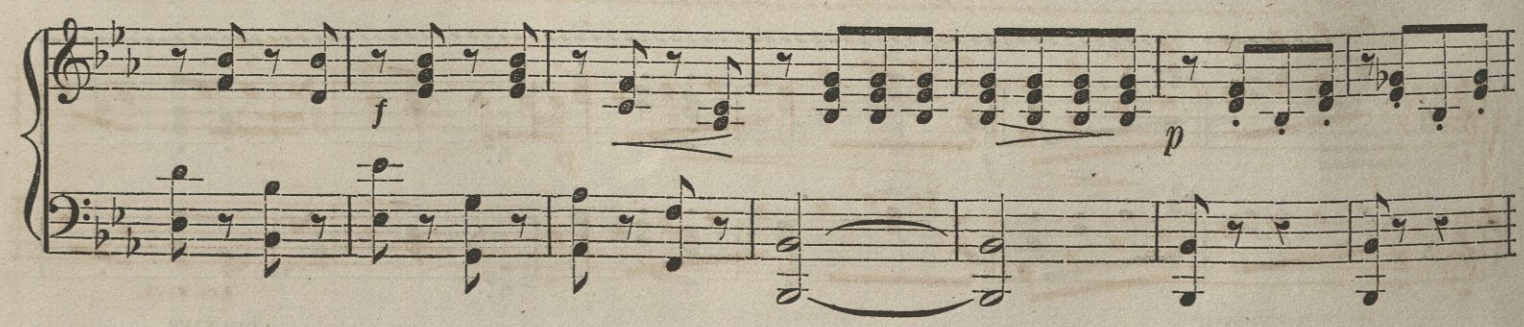
f

SECONDO.



8va

*mf* *f*

8va

*ff*

8va

*p leggiero.*

8va

8va

*poco a poco cres. et accel.*

8va

*f* *p*

SECONDO.

cres.

poco riten.

*Presto.*

*ff*

*A tempo.*

*f*

*ff*

*ff*

*Fin.*

8va

*cres.*

*poco riten.*

8va

*ff Presto.*

*molto brill.*

8va

8va

*f*

8va

*ff*

8va

*ff*

*Fine.*

CATALOGUE NUMBER THREE.

# CHOICE CATALOGUE OF VERY POPULAR MUSIC

## Published by OLIVER DITSON & CO., Boston, Mass.

NOTE —All the pieces in the Catalogues numbered 1, 2, 3, and 4, have an established reputation, and consequently any person ordering from these lists will be sure of getting Taking and Popular pieces. Any of the numbers of these Catalogues can be had on application.

ABBREVIATIONS.—Pieces and songs are numbered from 1 to 7, according to difficulty. The easiest pieces, for beginners, like many by Bellak, are marked 1. Common Marches, Quicksteps, Waltzes, &c., are 2. More difficult dance music, like most of that of Strauss, and such marches as the March from Faust, are 3. Pieces about as difficult as "The Maiden's Prayer" are 4; somewhat more difficult pieces are 5; such ones as Thalberg's "Sweet Home" are 6, and the more difficult pieces of Chopin, Liszt, Thalberg, &c., are 7.

A capital letter marks the key, as, B, C sharp, D♭, &c. A small Roman letter marks the highest note (of a vocal piece), if on the staff, but an *Italic* letter is used, if the note is above the staff. Ch. means that the song has a Chorus.

# Instrumental.

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Song of the Robin. Romance. 4. F..... ... 60
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Three characteristic pieces, showing the strength and brilliancy that belong to this composer. The last one is a charming lesson for a child learner, and has a pretty picture of Mr. Warren's little Harry on the title.

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Rich and tasteful pieces, which will well reward their study.

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Beautiful Vignette Title, and fine Schottisch.
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3 Musket Galop.
4 Bohemian Girl Waltz.
5 Sontag Waltz.
6 Marco Spada Schottisch.
7 Sea Breeze Polka.
8 Crown of Diamonds Galop.
9 Jewel Schottisch.
10 Belisario Waltz.
11 Farewell my Home Waltz.
12 Martha Quickstep.
13 Rocking Chair Polka.
14 Lucretia Borgia Waltz.
15 Pestal Waltz.
16 Dieu et La Bayadere Galop.
17 Coaxing Polka.
18 Colonello Waltz.
19 Favorite Irish Waltz.
20 Fra Diavola Quickstep.
21 Procession March.
22 Linda Galop.
23 Shells of Ocean Waltz.
24 Pre aux Clercs Q. step.
25 Joyful Waltz.
26 Flower Garden Schottisch.
27 Cradle Polka.
28 Good Old-Fashioned Polka.
29 Little Darling Schottisch.

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1 Rubezahl Galop.
2 Dolly Brown Waltz.
3 Glover's Ballad "
4 I Due Foscari.
5 My Good Old Darkey Home Polka.
6 London Schottisch.
7 Il Trovatore.
8 Natalie Waltz.
9 Vienna Penny Polka.
10 Rataplan Quickstep.
11 Camilla Waltz.
12 Castle of Flowers Polka.
13 Gentle Annie Polka.
14 Bohemian Chant Waltz.
15 Vive le Roi "
16 Kiss me Quick Polka.
17 Warrior Bard March.
18 All for the Best Waltz.
19 My own Native Land Sch.
20 The Harp that once thro' Tara's Halls.
21 Bim bome Bell Galop.
22 Duncan Gray Polka.
23 Ingle Side Quickstep.
24 Hours There Were. Variations.
25 Maz. elegante, Wely.
26 Stilly Night Polka.
27 Sunny Hours of Childhood Waltz.
28 Dreams of the Past Polka.
29 Bonny Boat Schottisch.
30 Spare Moments Polka Maz.
31 Clochettes Waltz.
32 Cauliflower "
33 Courtesy Polka.
34 Sounds from Home, Gungl.
35 Days of Absence Waltz.
36 William Schottisch.

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8 Call me Thine Own.
9 March of the Victor.
10 Guards Waltz
11 Joys that we've Tasted.
12 Aileen Aroon Polka.
13 Bonnie Red, White and Blue Quickstep.
14 Kroll's Ballklange Waltz.
15 How can I leave Thee Mar'.
16 Wreath Mazurka.
17 Grand March Triumphale.
18 Drummer Boy.
19 Blossom Waltz.
20 Thou art so Near. Maz.
21 Flower Galop.
22 Kiss Waltz.
23 Maryland Polka.
24 Hark! I hear an Angel Sing Waltz.

NOW AND THEN.....Each 30 cents.

1 Hyacinth Schottisch.
2 Trab trab Galop.
3 Mountain Echo Polka.
4 Rosette Polka.
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6 Young Recruit Quickstep.
7 Sardinian Waltz.
8 Masked Ball Maz.
9 Smiles and Tears.
10 Dumbartons Polka.
11 Warblings at Eve.
12 Aria Alla Scozzese.
13 Red, White and Blue M'ch.
14 Lombardi March.
15 Battle of Prague March.
16 Joy, Joy, Freedom To-day.
17 Now and Then Polka.
18 Casket Redowa.
19 Le Torrent Waltz.
20 O, Whistle my Lad Q. step.
21 Hail to Thee, Liberty.
22 Pony Galop.
23 I'd be a Star.
24 Verdi Cotillon.

The above four sets include more than a hundred carefully prepared, easy instructive pieces, nearly all of which may be marked as 1, in point of difficulty, and none would be marked more than 2. They are in easy keys, very generally in C or G, varying to F or D in the course of the piece. All are fingered, and each one introduces a popular air.

### BY GEO. A. RUSSELL.

POPULAR ECHOES..... Each 20 cents.

1 Wildfang Galop.
2 Mazurka from Dr. of Alcantara.
3 Five o'clock, Tremolo, var.
4 I would I were a bird.
5 Mabel Waltz, No. 1.
6 " " " 2.
7 Rainbow Schottisch.
8 Rolla's Polka.
9 Guard's Waltz, No. 1.
10 " " " 2.
11 Meet me at the Lane Sch.
12 Come into the Garden Maud March.
13 Il Bacio, Kiss Waltz.
14 Slumber Polka.
15 Musidora Polka Maz.
16 Crispino Galop.
17 Minnie's "
18 Fra Diavolo.
19 Polka Galop, from Don Sebastian.
20 L'Africaine Polka Elegant.

The above are of about the same grade as the pieces by Bellak, are carefully fingered, and are excellent for beginners.

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THE PUPILS' FOLIO..... .....Each 20 cents.

1 Her Bright Smile Haunts me Still.
2 Bolero, Sicilian Vespers.
3 Do they Think of me at Home?
4 Chorus of Servants.
5 Dames of Seville Waltz.
6 Warblings at Eve.
7 Glory Hallelujah.
8 The Captain
9 Shadow Song, Dinorah.
10 Reaper's Polka.
11 Red, White and Blue.
12 En Avant March.
13 PiratesChorus,Enchantress.
14 Lucretia Borgia Waltz.
15 Annie Lisle.
16 Hans-and Gretchen Polka.
17 Hunter's Cho. Freischütz.
18 Il Balen, Trovatore.
19 Air from Traviata.
20 Serenade, Don Pasquale.
21 Angel of Light, Favorita.
22 Switzer's Farewell.
23 In tears I pine for Thee.
24 When the Swallows Homeward Fly.
25 Grand March from Faust.

Similar to the preceding; excellent instructive pieces.

### BY C. KINKEL.

CRYSTAL GEMS.. .....Each 30 cents.

1 Fairy Footsteps, Waltz.
2 Snowflake Polka.
3 Charming Schottische.
4 Romping Galop.
5 Silver Star Quickstep.
6 Fairy Mazurka.
7 Soldier Boy's March.
8 Mabel Waltz.
9 Sweet Kiss, Polka.
10 Rosy Cheeks,Schottische.
11 Runaway Galop.
12 Hilda Waltz.
13 Fairy Tale Polka.
14 Sunbeam Schottische.
15 Whirlwind Galop.
16 Leap-Year Quickstep.
17 Whispering Love Mazurka.
18 Tambour March.
19 Belgravia Waltz.
20 Silver Shower Polka.
21 My Darling, Schottische.
22 First Impression Waltz.
23 Fast Boys Galop.
24 Cornflower Waltz.

Mr. Kinkel infuses a peculiar brilliancy into his pieces, which are easy, and carefully prepared for learners. Most of them may be ranked among the easier pieces of the 2d degree of difficulty

### BY J. BLUMTAL.

BUDS FROM THE OPERA.,..... .....

1 Martha.
2 Bohemian Girl.
3 Don Pasquale.
4 Crown Diamonds.
5 Lucia di Lammermoor.
6 Lucrezia Borgia.
7 La Fille du Regiment.
8 La Favorita.
9 Ernani.
10 Somnambula.
11 Linda di Chamounix.
12 Moutecchi e Capuletti.
13 Belisario.
14 L'Elisire d'Amore.
15 Norma.
16 I Puritani.
17 William Tell.
18 Moses in Egypt.
19 La Dame Blanche.
20 Anna Bolena.
21 Zampa.
22 La Muette de Portici.
23 Il Trovatore.
24 Rigoletto.
25 Fra Diavolo.
26 Maritana.
27 Cinderella.
28 Caliph of Bagdad.
29 Le Dieu et la Bayadere.
30 La Traviata.
31 Les Huguenots.
32 I Lombardi.
33 Un Ballo en Maschera.
34 Le Pardon de Ploermel.
35 Les Vepres Sicilienes.
36 Il Giuramento.
37 Don Giovanni.
38 Robert le Diable.
39 I Martiri.
40 Magic Flute.

Easy arrangement of airs from 40 operas, and of about the 2d degree of difficulty.

### BY BAUMBACH.

CHAPLET OF PEARLS..... ...Each 20 cents.

1 Martha.
2 Sicilian Vespers.
3 Gipsey's Warning.
4 Vaillance Polka.
5 Lombardi.
6 L'Elisire.
7 Freyschutz.
8 William Tell.
9 Nabucadonosar.
10 Charles 6th.
11 Lousa Miller.
12 Amateur Waltz.

Mr. Baumbach's refined taste shows itself plainly in these simple airs, which may be marked 2 for difficulty.

Children's Toys..... .....Each 20 cents.

1 Harmonica.
2 Jew's Harp.
3 Shuttle-cock.
4 Top.
5 Fife.
6 Rocking Horse.
7 Drum.
8 Rattle.
9 Harlequin.
10 Doll.
11 Bat.
12 Foot-ball.

Of about the 2d degree of difficulty, and, as the titles indicate, composed to please the children.

### BY E. MACK.

MONTHLY AMUSEMENTS.....Each 40 cents.

1 January March, Key of C.
2 February Waltz " " G.
3 March Galop " " D.
4 April Redowa " " A.
5 May Polka " " E.
6 June Reverie " " B.
7 July Barcarolle Key of E♭.
8 August Polka " " D♭.
9 September Varsoviana, A♭.
10 October Schott., F sharp.
11 November Quickstep, B♭.
12 December Mazurka, F.

Mostly 2d degree of difficulty, have illustrated title pages, and form a fine instructive set

In the above lists, a teacher may find all that is needed for the "amusements" of a pupil during the first months of practice. All are arranged by able hands, directly for teachers and pupils, and these numbers will form a "golden catalogue" for sorely puzzled instructers, at a distance from cities, to whom the selection of easy pieces has always been one of the trials of the profession.

### CHARLES WELS' POTPOURIS FROM FAVORITE OPERAS. each 75

1 Grand Duchesse.
2 Barbe-Bleue.
3 Il Trovatore.
4 Lucretia Borgia.
5 La Dame Blanche.
6 Lucia di Lammermoor.
7 Don Giovanni.
8 La Somnambula.
9 La Traviata.
10 Martha.
11 La Norma.
12 Fidelio.
13 Fra Diavolo.
14 Faust.
15 Ernani.
16 I Puritani.

The above constitute quite a library of favorite opera melodies, and are about of the third degree of difficulty.

### FAVORITE PIECES FROM "LA BELLE HELENE."

Schottisch.....30
Helene Galop.....30
Polka Redowa... .....35
Mari Sage Galop..... .....30
Lancer's Quadrille..... .....50
Paris Galop..... .....30
A half dozen capital arrangements by Knight, 2nd and 3d degrees of difficulty.

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# FOUR HANDS.

| | | | |
|---|---|---|---|
| PHILOMELEN WALTZES | Strauss 9 | ELIZABETH WALTZES | Strauss 10 |
| VERONA GALOP | Strauss 3½ | ROSE WALTZES | Strauss 7½ |
| ALEXANDRA WALTZES | Strauss 10 | FORTUNATA GALOP | Strauss 3½ |
| LEINATES KLÄNGE WALTZES | Labitzky 10 | WANDERING JEW WALTZES | Burgmuller 9 |
| MEPHISTO GALOP | Labitzky 6 | DUORO WALTZES | Labitzky 9 |
| SAN SOUCI GALOP | Ascher 7½ | GUARDS WALTZ | Godfrey 10 |
| MABEL WALTZES | Godfrey 10 | QUEEN OF THE HARVEST VALSE | 10 |
| SOUVENIR DE SCHOENBRUNER | Burgmuller 10 | ROBIN ADAIR POLKA | Beckel 3½ |
| VERDI'S QUICK STEP | Beckel 6 | SARATOGA GALOP | Blessner 3½ |
| QUI VIVE! *Grand Galop de Concert* | Ganz 10 | PEYTONA WALTZ | Lucchesi 3½ |
| FLORIDA POLKA | Holland 3½ | ORPHEAN GALOP | Bellman 3½ |
| WINE WIFE AND SONG WALTZES | Strauss 10 | ARTIST'S LIFE WALTZES | Strauss 10 |
| MARDIGRAS QUADRILLES | Schubert 6 | DAMES DES SEVILLE QUADRILLE | Schubert 7½ |
| EIGHT WALTZES | Steinacker 15 | | |

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# EIGHT WALTZES.

*WITH EIGHT TRIOS AND CODA.*

FOR FOUR HANDS.

COMPOSED BY CHARLES STEINACKER.

*SECONDO.*

INTRODUCTION.

*f*

*ff*

1.

*pp*

*f*

# EIGHT WALTZES.

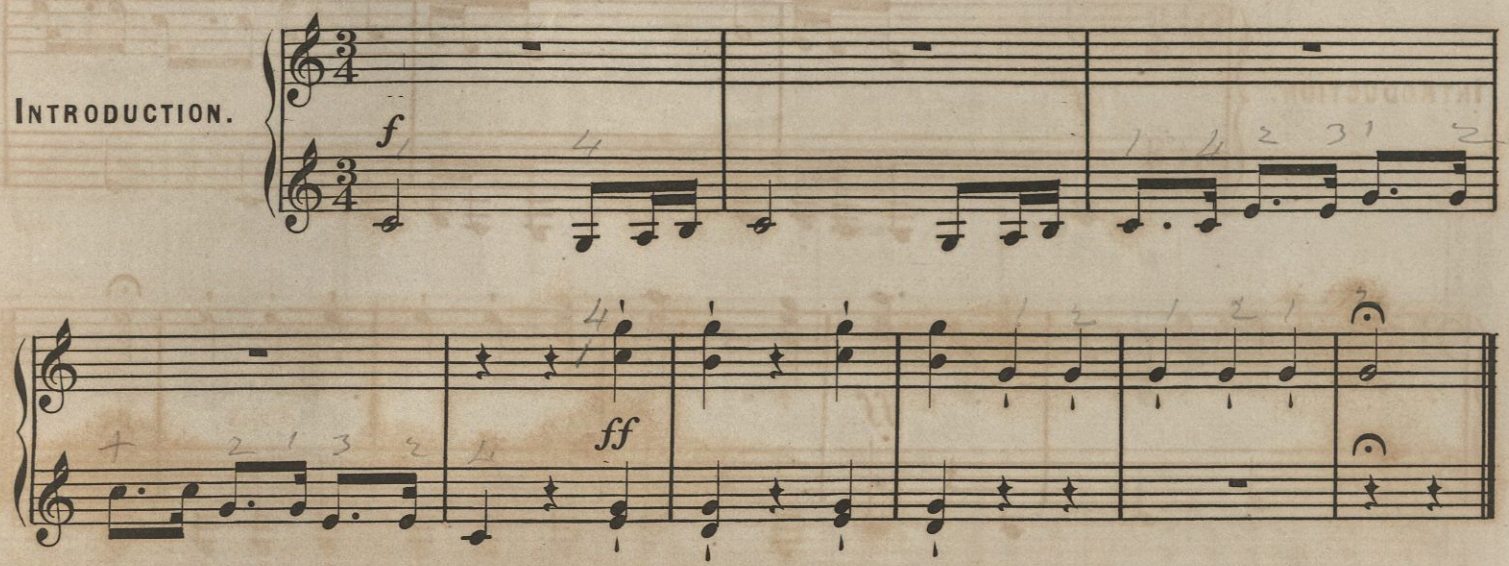
*WITH EIGHT TRIOS AND CODA.*

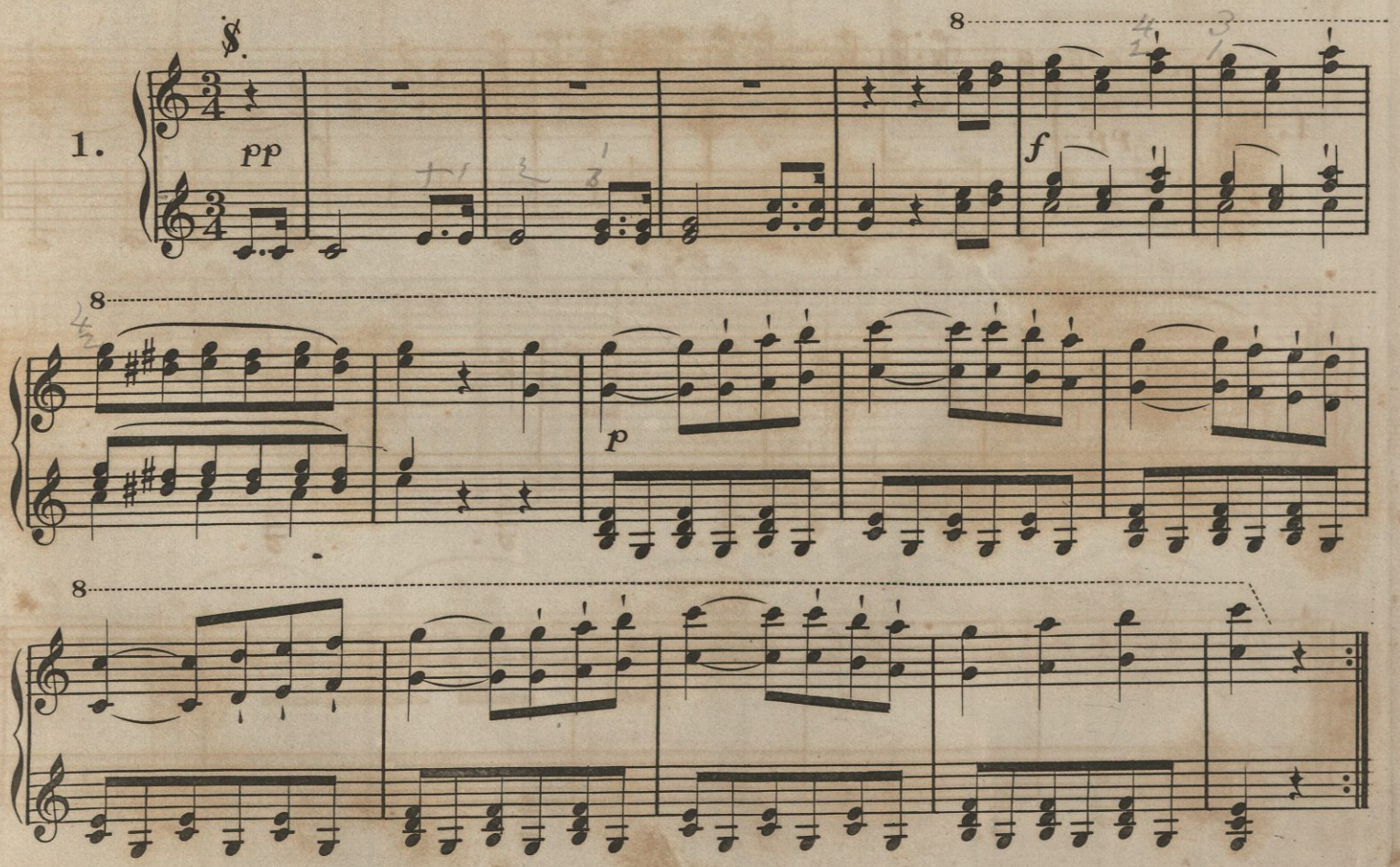
FOR FOUR HANDS.

COMPOSED BY CHARLES STEINACKER.

*PRIMO.*

INTRODUCTION.



p

f

p

TRIO.

p Sempre legato.

D.C.

## PRIMO.

8

*p* *f* *p*

8

8

## TRIO.

*Sempre legato e dol.* *p*

8

8

D.C.

2.

*p*

*f*

*p*

*f*

2.

8

8

8

*f*

8

*p*

8

*f*

8

TRIO.

pp

fp fp

ff

f

p

pp

fp fp

ff

D.C.

TRIO.

pp

fp fp

8

ff

8

f

p

pp

fp fp

ff

D.C.

3.

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*f marcato.*

*p*

3.

p f

p f

p f

8

f hr

hr

p f

TRIO.

p f

p f

p sf pp f

TRIO.

p

8

f

p

8

8

p

sf

pp

8

f

D.C.

4.

*p*

*cres.*

*ff*

1.

2.

*p*

*f*

4.

8

p

cres.

8

ff

8

1. 2.

p

ten.

8

ten. ten.

ten. ten.

ff

8

1. 2.

TRIO.

p

fp fp

sf sf sf

pp

## PRIMO.

TRIO.

p

8

fp fp fp

pp

D.C.

5.

*p*

*fp*

*f*

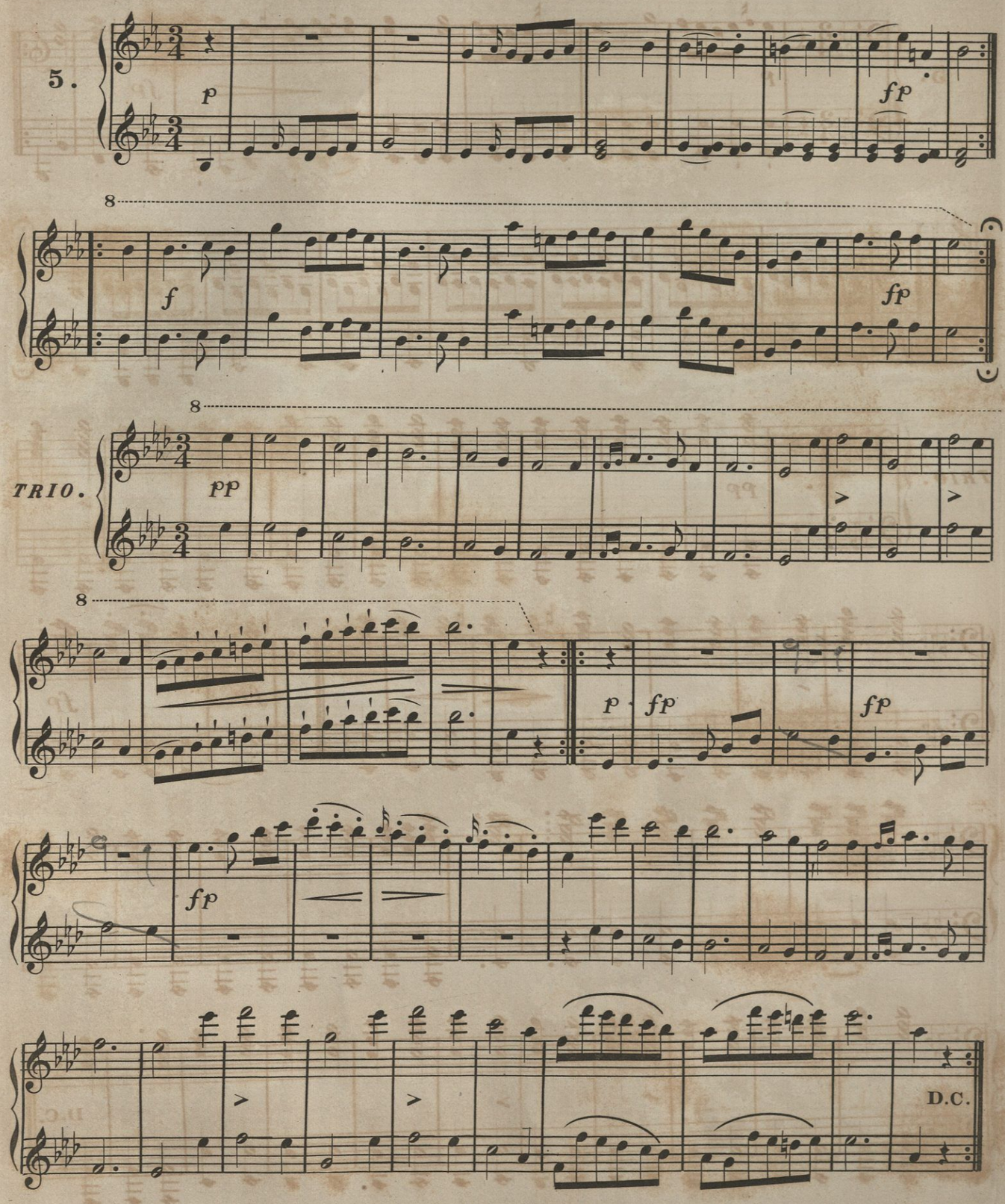
TRIO.

*pp*

*fp*

*fp*

D.C.


5.
p
fp
8
f
fp
8
TRIO.
pp
8
p
fp
fp
fp
D.C.

6.

p

p

fp

ff

ff

TRIO.

pp

fp

fp

p

D.C.

6.

p p

fp fp 1. 2. 8 ff

8 1 2 ff

8 ten

TRIO. pp ten

8 fp

8 fp pp D.C.

7.

*p*

*f*

*p*

cres

*f*

*pp*

*f*

7.

8

*p*

8

*f*

*p*

cres.

*f*

*p*

TRIO.

1. 1.

*p* *sempre* *staccato.*

*f*

1. 1.

*p* *sempre*

*staccato.*

*f*

*p* *poco a poco* *cres.*

*f* D.C.

TRIO.

p poco a poco cres.

f p poco a poco

cres. f

p poco a poco. cres.

f D.C.

8.

*ff* *sempre* *f*

*sf* *sf*

*ff*

*sf*

8.

*ff*

*sempre.* *f*

8

*sf* *sf*

*f*

*ff*

8

*sf* *sf*

TRIO.

pp

p

2.

2.

pp

D.C.

TRIO.

p

hr

p

p

pp

1.

1.

D.C.

CODA.

pp f

f

p f

pp

piu vivace. fp fp fp

cres. fp fp ff

CODA.

pp f

f

p f

pp

fp f piu vivace fp fp fp

cres. ff

pp

1. 1.

ff pp poco a poco cres.

ff fp

fp fp

sf sf Fine.

pp

ff

pp

poco a poco

cres.

ff

sf

sf

Fine.